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SAGE BARTENDER ADVICE: Watch and learn



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By Jerard Fagerberg

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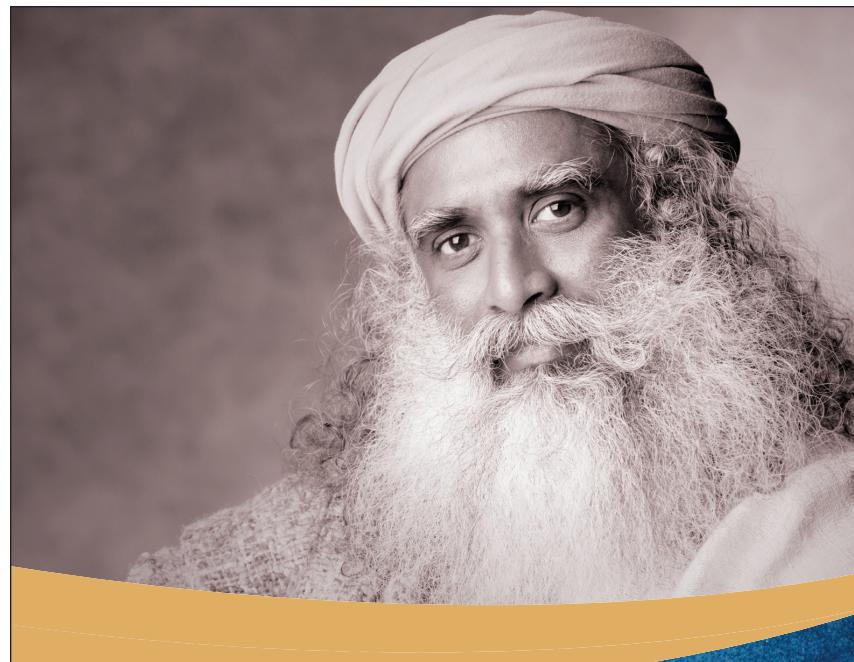
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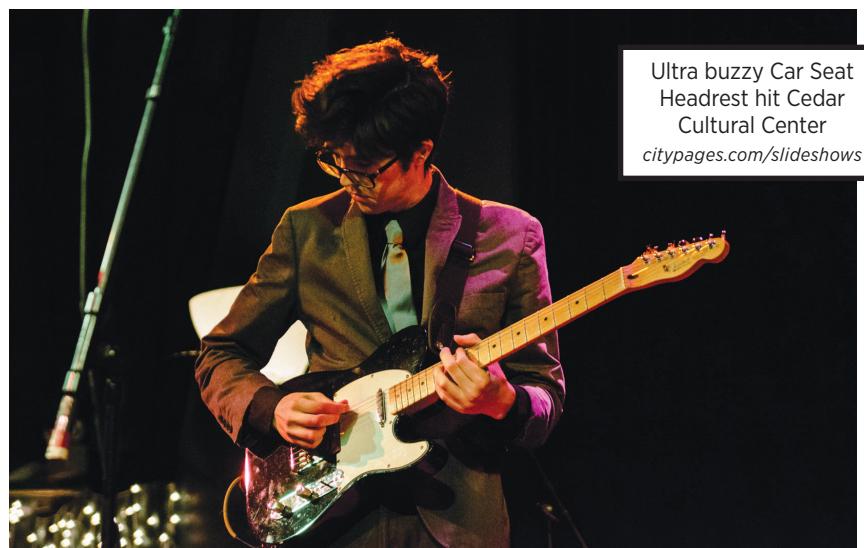
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THE SHORTLIST



Ultra buzzy Car Seat Headrest hit Cedar Cultural Center
citypages.com/slideshows

LUCY HAWTHORNE

THE STAT SHEET

\$59 billion

Amount the federal government spends on traditional social welfare programs each year

\$92 billion

Amount the feds spend on corporate welfare annually

113

Number of first-degree murderers eligible for parole because they were sentenced before Minnesota changed its minimum to 30 years

46th

Ranking of Minnesota's business tax climate by the conservative Tax Foundation, proof again that rates have little impact on economic vitality

SKANKERY

FORMER MINNESOTA Sen. Norm Coleman is fighting for you. Oops. Make that Saudi Arabia.

After being ousted by Al Franken in 2008, Coleman embraced a better-paying form of skankery. He became a lobbyist.

His specialty is representing the highly regarded kleptocracy and terrorist incubator known as Saudi Arabia. Since 2014, the country has paid his firm \$2.1 million.

"If Obama had been decent enough to be born white, no one would have to accuse him of being a monkey!"

Reader Helder Francisco Vieira Gomes responds to "Winona County Board candidate Brian Conner still likes the racist Barack Obama joke he deleted," at citypages.com

POPULAR STORIES

AT CITYPAGES.COM

'Do you like your job?' Here's KDWB DJ **DAVE RYAN** being a dick to a waitress [VIDEO]

HAR MAR PET SHOP horrors spur Roseville to consider regulating animal sales

Mean Minnesota **VIKINGS FAN** takes out Craigslist ad to hire new kicker

Trump and Clinton are 'tied' in Minnesota, says **POLL THAT'S WRONG**

Wine, vibrators, and the future of dirty politics in **APPLE VALLEY**

WE'RE NO. 10!

Minneapolis' robbery economy is booming

Today's test is multiple choice.

The subject: crime.

The question: Which one of these four U.S. cities has the highest robbery rate?

The choices: A) Philadelphia B) Los Angeles C) Minneapolis D) Chicago.

The answer: Minneapolis.

And it's not even close.

The likelihood that you'll be a victim of robbery in the City of Lakes is almost twice that of Chicago and Los Angeles and just slightly higher than Philadelphia.

According to a recent study by the website 24/7 Wall St., which examined 2015 FBI crime statistics in major U.S. cities, "robbery is especially common in [Minneapolis], with 459 incidents per 100,000 residents, the 10th highest rate of any American city."

The finding is part of the website's much larger and much ridiculed report. "The Most Dangerous Cities in America"

study examined violent crime in the categories of murder and manslaughter, rape, robbery, and aggravated assault.

Minneapolis is the country's 25th most dangerous city. In contrast, Chicago, which has been the scene of nearly 600 murders so far this year, was inexplicably omitted from the list.

But the robbery numbers don't lie. In 2002, Minnesota's largest city had 1,800 robberies. Four years later, the number soared to 3,000.

For the past decade, Minneapolis has had no less than 1,600 reported robberies on any given year. Which means out of every 100,000 people, roughly 500 this year will fall victim to this violent crime. —CORY ZUROWSKI

YOUR MONEY IS MY MONEY

Rep. Joe Hoppe (R-Chaska) has a history of dubious spending.

The 51-year-old state representative was originally exposed earlier this year. Minnesota Campaign Finance and Public Disclosure Board staff said Hoppe received sizable sums from his campaign committee without explaining what he was being reimbursed for.

A closer inspection revealed he had reimbursed himself \$3,700 for meals and membership at his Rotary Club. Hoppe justified the expenses by claiming they were a cost of serving in office. In addition, the lawmaker had run up nearly \$7,000 in cell phone tabs for three family members.

The finance board concluded this wasn't kosher. It ordered Hoppe to repay \$10,500. He responded by thanking the board for catching his errors and helping him "to understand and rectify these issues."

But Hoppe clearly didn't learn his lesson.

According to his committee's most recent filing, Hoppe's campaign expenditures ate up \$60. Meanwhile, "non-campaign disbursements" consumed more than \$6,100, of which \$615 was spent for three purchases at Total Wine



In Joe Hoppe's mind, one of the perks of office is getting your supporters to pay for your liquor and cell phones.

locations in Chanhassen and Burnsville.

Hoppe's filing says the booze was used for "campaign activities."

The lawmaker did not respond to multiple messages left for him. —CORY ZUROWSKI

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Congressman for Sale

The Friends of Erik Paulsen aren't friends of his suburban constituents

On November 8, voters in Minnesota's Third Congressional District will decide whether they want to send Erik Paulsen back to Washington.

Don't think of it as sending him back to the Capitol building. Members of Congress are doing less and less inside those hallowed halls. Their work is mostly across the street. They report to their party's "call centers" several times a week, hours at a time, dialing for re-election dollars.

Paulsen's gotten good at this. Through the middle of this summer, he'd raised over \$3 million this election cycle, good for 25th out of 435 House members.

That's why it's so infuriating that he likes spending taxpayer money instead. Earlier this month, the Star Tribune reported Paulsen has used \$116,000 (and counting) on publicly funded mailings to people in his district, five times the median his fellow members spent on mailings from 2012-2014.

Paulsen would say these glossy mailers are just his way of communicating with his constituents in the western Minneapolis suburbs. He seems to think what people want most from their congressman is large pictures of Erik Paulsen looking thoughtful.

They come with tiny disclaimers about "taxpayer expense." Far larger is the message that Paulsen is "effective, accountable, and getting results for Minnesota."

The biggest "result" he's gotten lately is killing the tax on medical devices, a boon for an industry whose profit mar-

gins have risen 44 percent since 2005. It spares manufacturers \$5 billion over the next two years, which is great for their CEOs, less so for the working poor who used the money to buy health insurance.

This brings us back to Paulsen's piggy bank. Some \$736,000 of his campaign account comes from the insurance,

With so much cash sloshing around, it's hard to keep track of whose bribes matter most.

pharmaceutical, and medical industries. Consider Rhode Island-based Boston Scientific, a medical device corporation, which will get a nice break on its \$1.3 billion in annual income, thanks to Paulsen.

Since 2011, Boston Scientific president Michael Mahoney has forked over \$20,000 to the Advanced Medical Technology Association PAC — a.k.a. "AdvaMed" — a D.C. power player that spent \$5.3 million on lobbying in 2014-15 buying access to people like Paulsen, and \$350,000 to make sure they got re-elected.

The congressman has taken about \$17,000 from AdvaMed during his tenure, and another \$26,000 from Boston

Scientific's own PAC.

Paulsen needs every penny. He's in a dogfight, facing a strong opponent, state Sen. Terri Bonoff (DFL-Minnetonka), in a moderate district where Donald Trump won't do Republicans any favors atop the ticket.

Bonoff raised \$620,000 in one quarter last spring. The same day Bonoff announced her total, impressive for a challenger, Paulsen boasted of a \$1 million take for that quarter.

"At first when I heard that, I was so discouraged," Bonoff admits. "Then, when I went into his [campaign finance] report to look at it, well over half of his money was coming from special interests and PACs. And I thought, well, that's why I'm running." (Paulsen declined to be interviewed.)

With so much cash sloshing around, it's hard to keep track of whose bribes matter most.

Take Wells Fargo. Over the years, the bank and its executives have given Paulsen \$121,000. Maybe they just really, really like the guy. Or at least enough to not open any fraudulent accounts in his name.

This system of legalized bribery is onerous even to people who don't deserve sympathy: big-time lobbyists. Dave Levinthal, a political reporter for the Center for Public Integrity, says lobbyists are exhausted by a racket where the only way to get face time with lawmakers is at breakfasts, happy hours, or golf outings that come with a four-figure cover charge.

"That \$1,000 donation may seem like a lot to a lot of people, but that's just the



Mike Mullen

entry fee to doing business," Levinthal says. "If you're at a fundraiser with 25 or 50 people, and the congressman's walking around a couple hours, you're going to at least get a few minutes of face time."

Said face will be a beleaguered one if it belongs to Rick Nolan. Nolan (D-Crosby) is acclaimed for being one of the grumpiest, least enthusiastic fundraisers in Washington. It's a charge he doesn't deny.

Representatives are advised by their leaders to spend 30 hours a week calling or meeting with donors in D.C., and another 10 collecting checks back in their district. Add in travel days to and from their districts and, by Nolan's math, you've got "about 54 hours in the week where nobody's done any work on the people's business."

It was a lot different when Nolan, 72, first served in the mid-1970s. Then, Congress worked five full days a week on actual legislating.

Now, what little gets done — almost none of it good — is the result of their time spent across the street, making Friends with a capital "F." ☀

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Follow Mike on Twitter: @mikemullen

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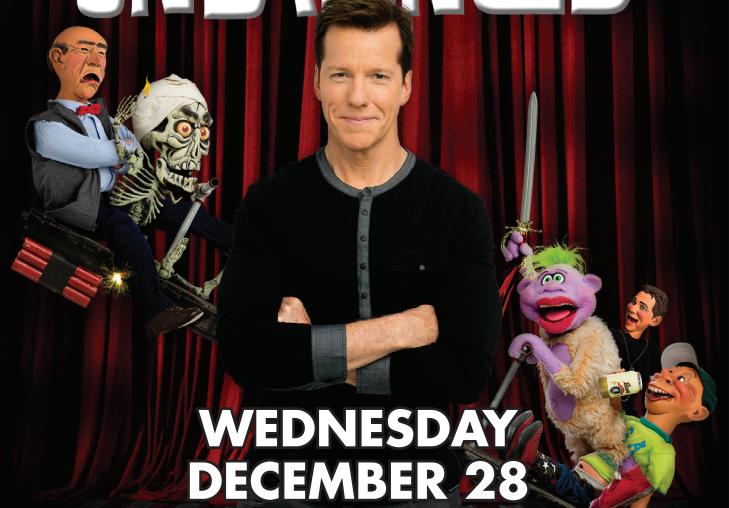
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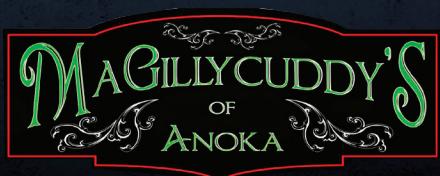


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KATYENKA

IS MINNESOTA BREWING

A CRAFT BEER BUBBLE?

BY JERARD FAGERBERG

CRAFT BREWING USED TO BE QUAINT. Its brewers were humble artisans. Its beer was a congenial good, like hand-knit mittens or organic squash. Then the gold rush hit.

Minnesota is a boomtown. Growth of 355 percent over five years. Breweries opening at a rate of 30 per year. Drink menus lengthening to absurdity with IPAs, double IPAs, and Belgian IPAs — all made within a 10-block radius.

Today, there are nearly 120 breweries in Minnesota, two-thirds of them opened since 2011. Since then, production has quadrupled from 178,000 barrels per year to nearly 632,000. In 2014, breweries brought in \$1.3 billion in sales. That's nearly half of what iron mining contributed to the

local economy the same year.

Beer halls are sprouting like mushrooms in every corner of northeast Minneapolis and West Seventh in St. Paul and spreading deep into suburbs like Eagan, Lakeville, and Burnsville. And when you're not hearing about a brewery opening, you're hearing about an existing one like Fair State, Surly, or Fulton adding exponents to their output.

Any armchair economist can tell you that all booms go bust. And nothing's booming in Minnesota like craft beer. With all that golden ale flooding into the marketplace, it's gotta be too good to be true.

Right?

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GARAGE TO GLORY

Will Hubbard started Broken Clock Brewing Cooperative in the kind of garage where you'd expect to find lawn darts and bowling trophies.

He bought his first brewing system on deep discount from Groupon in 2010, and it wasn't immediately clear whether the stovetop kit would end up alongside the other relics of junked hobbies in the carport of his Oakdale rambler. It didn't. Hubbard took to brewing like he never did to woodworking or welding, developing a pretty mean Oktoberfest in the process.

This January, he'll walk away from his full-time marketing gig and move his operation — everything but the lawnmower and his pale-eyed Husky, Skye — into 56 Brewing's current location in Northeast.

When it finally does open, Broken Clock won't stay Minnesota's newest brewery for long. In today's beer economy, that title turns over like a dryer drum.

"We're at around 118 [breweries] for Minnesota, and that's exciting to see," says Hubbard, enjoying one of his Oktoberfests on his deck. "You don't hear about a lot of them dwindling or closing, only expanding. It's almost shocking to believe that."

Hubbard's estimation of local breweries is close to right. It's hard to say: The proliferation moves faster than the beer

press can tally. But in 2016, the number surpassed 112, bringing Minnesota to its highest total since the term "craft beer" was coined in the '80s.

It's a high-water mark for a cresting business. Craft brewing is a \$22 billion enterprise in the United States. Yet even those sales don't seem to be enough to persuade Joe Six Pack that the whole industry isn't about to fall on its ass.

BUBBLING UP

Adults in 2016 are primed to be economic skeptics. No decade epitomized boom and bust like the 1990s, which started only three years after the largest single-day stock market crash in history.

Then, the dawn of the internet came, bringing with it the promise of a new, recession-proof economy. Investors gobbled up every IPO from eBay to Pets.com, handing out ludicrous valuations based on blind faith. Tech turned out to be a false savior. The bottom fell out of the market as share prices plummeted. From 2000-2002, investors lost a total of \$6.2 trillion. The bubble had burst.

After the failure of the New Economy, Wall Street went back to the old one, taking only five years to destroy one of the sturdiest, most reliable markets in American history — real estate. Speculation-driven investment brought home prices to an all-time high,



SASHA LANDSKOV

Stephanie and Will Hubbard from Broken Clock Brewing

well exceeding value, leading to mass default and foreclosures and, ultimately, the loss of over \$6 trillion in household wealth.

No wonder then, with breweries opening at a rate of two a day, people are bracing for beer's *Big Short* moment.

The long shadow of the dot-com and housing crashes keeps the word "bubble" on the lips of every American consumer. Financial publications actively encourage this talk. In the last few years, Fortune,

Business Insider, and the Wall Street Journal have all speculated about a large-scale collapse in the brewing business. "As any college freshman knows, even the best keg party is often followed by a brutal hangover," Business Insider quipped in 2013.

And yet most people have a pretty hazy

An advertisement for Litin's Party Value. The main image shows five people in costumes: a man in a plaid shirt and dark pants, a woman in a black witch hat and dark dress, a woman in a black witch hat and dark dress, a woman in a blue dress and a black hat with a pattern, and a man in a black fedora and sunglasses. They are outdoors, possibly on a sidewalk. The text 'LITIN'S PARTY VALUE' is prominently displayed in the center, with a small party hat icon on the 'I'. To the right, there are two promotional boxes. The top box says 'SAVE AN EXTRA \$10 on a purchase of \$25 or more Coupon code LCP25' and the bottom box says 'YOU CHOOSE SAVE AN EXTRA 20% No Minimum Purchase Coupon code LCP20'. Below the main image, the text 'YOUR DOWNTOWN PARTY STORE' is displayed in large, bold, black letters.

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A large image showing various Halloween-themed decorations, including black bats, orange pumpkins, and swirls. To the right, there is promotional text: 'SAVE AN EXTRA \$10 on a purchase of \$25 or more Coupon code LCP25' and 'YOU CHOOSE SAVE AN EXTRA 20% No Minimum Purchase Coupon code LCP20'. Below this, a small note says 'Only one offer on this coupon may be redeemed at the time of purchase, either in-store or online, and may not be combined with any other pricing discounts or coupons. Offer expires 10/31/16.'



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idea of just what a bubble is.

In economic speak, a bubble (or “speculative mania,” if you wear a bowtie to work) occurs when something’s price differs significantly from its value. In the words of prim Nobel laureate and New York Times economist Paul Krugman, a bubble is “a situation in which asset prices appear to be based on implausible or inconsistent views about the future.”

Put simply, it’s whenever something costs more than it should — and then suddenly doesn’t. With both the dot-com and housing bubbles, the fantasy of unlimited return made people rush into investment, only to have their investments suddenly become worthless.

“We’re all used to anything good [resulting in] a bubble,” says Jeffrey O’Brien, a Minneapolis-based business lawyer who specializes in brewery law. “I think people just want to put a name on or explain what’s going on here. I think what’s actually going on is a paradigm shift.”

A BREWING DEFICIT

In 1965, when Fritz Maytag bought Anchor Steam Brewing, the brewery had \$128 in its bank account. Forty-five years later, Maytag unloaded it to the booze tycoons behind Skyy Vodka for an undisclosed bounty. Late last year, California IPA pioneer Lagunitas sold half its business to Heineken for a speculated \$500 million.

Two months later, Constellation Brands (which owns Corona and Modelo) bought San Diego craft powerhouse Ballast Point outright for a billion.

That same day, popular music streaming service Rdio was acquired by Pandora for \$75 million. We now live in a world where a Silicon Valley entertainment startup is worth only 13 percent of a good craft beer. It’s certainly bubbly behavior, but O’Brien urges people to think rationally.

“It’s still a very capital-intensive, highly regulated business,” he says. “Every homebrewer on the planet would be starting

Fulton Brewing has grown so much, it was legally obliged to cease growler sales.

a brewery if there was a bubble. That’s not the case.”

“Bubble” is a lazy term. One Forbes writer remarked that “it would be hard to find a more worthless word” in economic criticism. O’Brien helped build Dangerous Man, Lift Bridge, Insight, and Urban Growler into top-order local breweries, and he knows firsthand how fast things are moving. But he also believes the growing brewery scene is a sign of maturation, not a harbinger of the financial apocalypse.

“I’m not having as many breweries coming to me wanting to open as in years past, and that’s contrary evidence of a bubble,” he says. “We’re not opening 50 breweries a year in Minnesota anymore, we’re getting to the right point.”

The current population can certainly sustain the amount of beer hitting shelves and tap lines. That’s because, unlike in a bubble, supply still lags demand. We’re running a craft beer deficit.

Before Prohibition, there were roughly 112 breweries in Minnesota servicing a population of 2.4 million (one brewery for every 21,429 people). Now, 118 breweries serve 5.4 million (one brewery for every 45,763). And a larger portion (about 40 percent, according to Gallup) of our populace is drinking beer today than ever in history.

Local brewers are constantly forced to say no to orders because they don’t have the capacity to fill them. Rob Miller began Dangerous Man intending to distribute kegs and cans, but his taproom was so successful that he couldn’t brew enough beer to keep his own lines flowing. The market told him to keep his operation on premise.

Successes like Miller’s have primed gads of entrepreneurs to swoop in and fill the demand he couldn’t. That has been the drive behind the brewery wave. O’Brien admits that the scene is saturating and that the public is fatiguing, but it’s positive for

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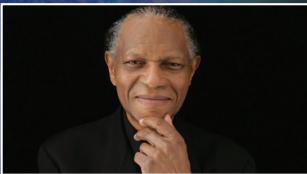
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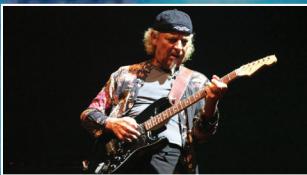
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brewers either way.

"Put it this way, the novelty has worn off," he says. "Because of how sharp our first wave of craft breweries was and is, they set the bar high for those who came behind them. And that's a good thing."

UNSHAKEN BY THE SHAKEOUT

Tod Fyten speaks in eras. The owner of the Fytenburg, Mantorville, and St. Croix Breweries has been an authority on the beer industry for 32 years. He cannot contain the history he's accumulated — it unspools out of him in lengthy, detailed yarns.

When asked whether he believes craft brewing in Minnesota is a bubble, he answers for 17 minutes uninterrupted. His anecdotes about his halcyon days with James Page Brewing in the '80s segue into his experience co-authoring the Surly Bill in 2011. Names like Jim Koch, Jacob Leinenkugel, and Fritz Maytag fall out in non-sequential asides. When he's finished, he breathes in hoarse gasps.

The gist: He's not convinced.

"What's happening right now is that the finance people are analyzing things from the outside in," Fyten says, pausing for a breath. "They look at it from 30,000 feet down. What they're seeing is the raw numbers: that we were at 16 percent growth in the first half of last year, and now we're at 8

percent, and they're like, 'Oh my god, the sky is falling, it dropped by half!'"

As the publisher of Brewer's Digest, Fyten has documented one craft beer crash before. Known colloquially as "The Shakeout," there was a sudden and dramatic failure in the beer industry that took place in 1996.

From the mid-'80s, when stalwart breweries like Anchor Steam, Samuel Adams, and Summit Brewing were opening, until 1995, craft beer grew at an average rate of 52 percent per year. There was wanton buy-in, with investors throwing money and commercial-grade equipment at any brewer they could find in hopes of turning a profit.

In 1996, growth fell to 25 percent. The next year, 2 percent. Then 0 percent. From 2001 to 2006, the number of breweries in America actually decreased — the first negative growth period since 1978.

Bubble. Burst.

"What we saw in the '90s was wholesale liquidations — businesses literally failing and being sold for 10 cents on the dollar," Fyten says. "When you start seeing that, that's when you know the bubble is here and it's burst."

During this time, Fyten remembers going to an auction in Chicago with eventual Lakefront Brewery president Russ Klisch. Klisch had missed out on scoring a shuttered brewery's 50-barrel kettle and was bummed,

but Fyten reminded him that, with the way things were going, a better deal was liable to come along.

"A few months later, he went to an auction in Pennsylvania and bought a beautiful 50-barrel brewhouse from Germany that these guys had brought over without knowing what the hell they were doing and went bankrupt in the first year," Fyten recalls. "He was the only brewer to show up at the auction. Everyone else were scrap dealers."

In 2015, 617 microbreweries and brewpubs opened nationally. Only 67 closed, a failure rate of 11 percent. In Minnesota, only two breweries (Stillwater's Staples Mill Brewing and Walker's Leech Lake) have closed in the last five years, giving a local success rate of 97.6 percent over that period.

By comparison, tech startups fail at a rate of 90 percent, and people have been calling Silicon Valley a bubble since 2002. Restaurants and bars fail at a rate of 60 percent within the first year alone.

"The big problem before was there were too many people with no experience," he says, recalling a convention in Boston in 1997. "All of a sudden, the suits show up. I'll never forget, I walked in with Larry Bell from Bell's Brewery, and he looked at me and said, 'Gentlemen, this is the end of the beginning.'"

The same sharks are already sniffing at

the beer industry again, but Fyten thinks memories of the Shakeout have spooked enough capitalists to stem another mass fallout. There's no guarantee of success, but he assures that the industry is tempered to endure some loss when it inevitably comes.

"Some will struggle. There will be difficult days ahead for some. There will be challenges, but the industry will evolve and work through it."

PORLAND OF THE MIDWEST

Place your finger on a map of the United States. Right at the corner where the U.S. meets Canada and the Pacific. Swipe downward, all the way to Mexico.

This is the American Beer Belt. It holds 903 breweries across nearly 1,400 miles. In 2014, this stretch accounted for over a quarter of all the operating breweries nationwide, including billion-dollar snatches-ups Lagunitas and Ballast Point. The nucleus of this beer-flush region is Portland, Oregon, the most mature beer town in America. It's rumored that 53 percent of the beer consumed in Portland is brewed in Portland. It's a town where craft beer sales make up almost half of total beer purchases.

In 2002, Omar Ansari looked at Minneapolis and wondered why it wasn't the same.

Sure, there was Summit, which even



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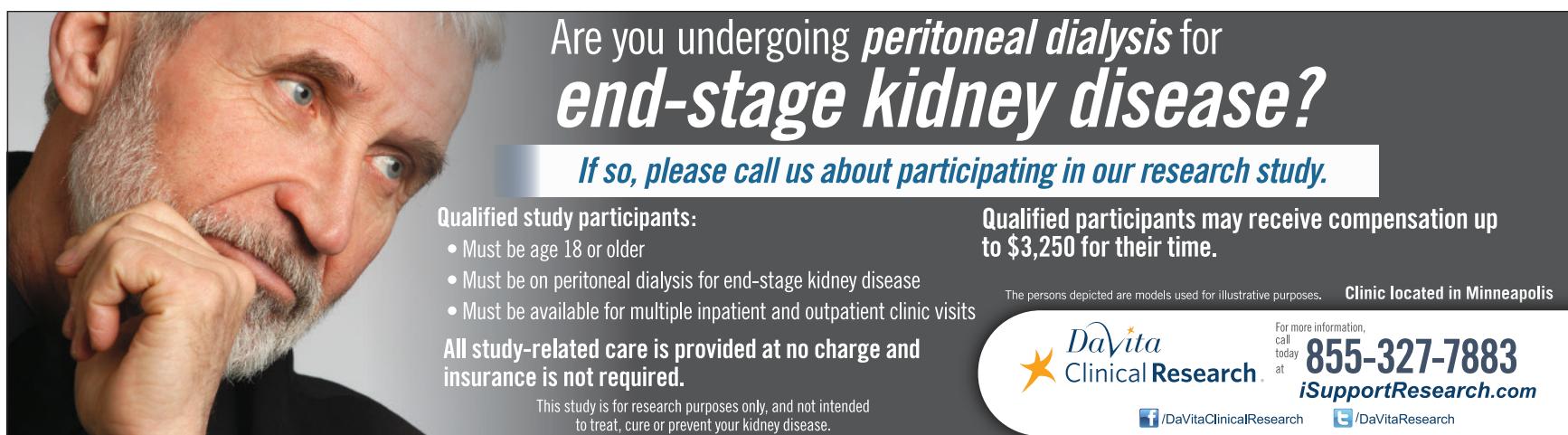
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then was ubiquitous, but there was no true craft beer culture. Ansari founded Surly Brewing as just the second craft brewer in the state with the hope of turning the Twin Cities into a destination for beer nuts — a landlocked PDX.

But he'd need to change some laws first.

Passed in 2011, the Surly Bill was the single biggest piece of alcohol legislation in state history. By allowing breweries to serve their product on premise, the bill destroyed the single biggest barrier to entry for new brewers — namely, distribution. The effect was like pulling the keystone out of a breaching dam. Over the next five years, the number of operating breweries in state tripled.

"It was obvious after traveling around and seeing what was going on around the country, you knew that was gonna happen everywhere," Ansari says. "Whether you like all the craft breweries or not, it's certainly a more vibrant, interesting scene than five years ago, and having all those breweries is part of it."

By successfully reversing the anti-taproom laws and building a \$30 million landmark taproom in Prospect Park, Ansari knew he'd be setting the jumper cables to a Minnesota tradition that had flatlined with the Volstead Act. What he didn't predict is that, no more than a year later, the public would be throwing their hands up and calling the

whole thing a bust.

"Are we in a bubble? Are we gonna burst? That question's been going around for a few years," Ansari says. "In Portland, the percentage of craft beer drunk in town is over 50 percent. I don't know what [the

**"We're not opening
50 breweries a year
in Minnesota anymore,
we're getting to the
right point."**

percentage] is in the Twin Cities, but say we get to 50 percent, we wouldn't have enough breweries."

According to the Brewer's Association, 5 gallons of craft beer are produced per adult Minnesotan annually. In Oregon, it's 11.3. In Colorado, 14.1. Even the pacifist hamlet of Vermont trounces Minnesota's output at 17.4 gallons — despite the fact that their largest city has roughly the population of Mankato and its core demographic is 30-year-olds who ride longboards to work.

Minnesota doesn't even place in the top 10 of breweries or production per capita

by state. It hasn't since 2012. If we were to continue at our current rate of 11 percent growth, it'd take roughly 30 years to catch up to where Oregon is now.

But a hell of a lot can happen in 30 years.

In 1986, Minnesota craft brewing didn't exist. It took the wherewithal of bullish North Dakotan Mark Stutrud to kick off the movement that Ansari would later galvanize into a phenomenon.

Setting up shop in an old auto parts warehouse on University Avenue, Stutrud established Summit Brewing as the first craft brewery in Minnesota. Thirty years in, Summit is the second biggest beer producer in Minnesota and the 29th largest by volume in the nation, distributing to 14 states. Though Summit now shares its home state with 117 competitors, they're the only locals putting grain to glass with a national and generational outlook.

And that kind of perspective can make you a little wary of the prospectors rooting around your backyard.

"Right now, we have a certain degree of arrogance from people who are making beer," Stutrud says in a tempered drawl. "It's a very short-term focus. There are people who are getting into the business who are saying, 'Oh shit, all I need to do is get a cool beer, sell it for a couple years, and I'll flip it.' Like they're redoing blighted real estate."

It's worth noting that none of our local

brewers has actually flipped an operation to turn a profit. But Stutrud's concern is that, like in the '90s, people are rushing to market to try to strike it rich. Or that they're taking advantage of the locavore's natural trust of all things homegrown to prop up a shoddy business.

Either way, he's adamant that people coming into the beer world need to think well into the future. The greatest threat he sees of a bubble or another Shakeout is posed by owners who focus on just getting the doors open and winging it from there.

"When one of these new brewers comes up to me and says, 'Hey man, this is like jazz,' I look at that person, and I say, 'You are totally fucked up,'" Stutrud says. "Jazz is the most structured form of music that we know. Being trained and knowing the fundamentals of music gives you the base to innovate and improvise. Are you telling me that Miles Davis never did rehearsals to do *Kind of Blue*? Get the fuck out of my face!"

Stutrud doesn't name names, but he assures that there is substandard beer entering the market, just like in the late '90s. Summit's dogma is quality over pizazz, consistency over cachet. These principles are buzzkills to folks leaping from basement to market on raw ambition, but it's the key if Minneapolis/St. Paul ever wants to be in the same conversation as the West Coast.

Last year, Summit hired quality manager

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Rebecca Newman. A 31-year veteran of the industry, Newman helped build Sierra Nevada, Samuel Adams, and Dogfish Head into national brands. She knows the right way to turn a go-kart into an Indy car.

"I don't think we necessarily have too many breweries, but breweries need to put out good beer," Newman says. "I'm really appreciative of all these homebrewers that are now becoming national brewers, and I'm asking them, 'Well, what's your education? Where did you learn that?' because there's so much that they don't understand about the technical merit that's required to be a packaging brewer."

Newman isn't sure there's a true bubble. She's experienced enough to know how detached that word is from reality. It didn't mean anything when the market dove in '96, and it doesn't mean anything now.

The perils of the industry are the same regardless of the economic jargon you use to describe it.

"I wish we could reframe the entire conversation," Newman says. "I think you'll see an implosion rather than an explosion. The brewers that come in with the arrogant attitude of, 'I'm this award-winning homebrewer' or 'I kicked ass at this other brewery for 12 months, and now I'm over here,' it's like, OK, what do you bring to the table? Where's your education? That is gonna sell beer into the future — it's technical merit."

BROKEN CLOCK, PERFECT TIMING

The sky is purpling in Oakdale as Hubbard, his wife Stephanie, and their Broken Clock business partner Jeremy Mathison switch from beer to coffee. Moths tap against the sliding door as the sun gradually disappears, the dog reclining beneath Hubbard's chair. It's the kind of drowsy afternoon where the three would meet to look at the brewing world and determine whether they had something to add.

As Anheuser-Busch and SABMiller have proven in their desperate \$101 billion merger, the time of the international mega-brewer is coming to a halt. The slowdown to 8 percent growth that has amateur economists sweating can largely be attributed to big breweries losing market share to community taphouses like Broken Clock Brewing Cooperative.

"Craft brewing is rising while the rest of the industry is falling, and to me, that's an indicator that we're not approaching a bubble," says Stephanie Hubbard, who heads up community outreach at Broken Clock. "I don't think every single brewery that comes up will succeed, but I think people are hungry for breweries that serve a niche."

Stephanie is a music therapist in the St. Paul public school system, and she's not giving up that vocation this winter when Broken Clock cuts the ribbon. But she's found that working with the brewery has

invigorated her love of community.

"I've always had this heart for service," she says. "A lot of brewers I talk to don't care if they get big. They just wanna brew good beer and succeed in their community. That just made sense to us."

Broken Clock will sell growlers, but they won't can or bottle their beers. The 750-square-foot former paint warehouse they're moving into doesn't have a taproom, so they can't even pour pints. They're basically trading a two-car garage in the 'burbs for a three-car garage in the city. It's not much, but it's enough to get their beer to the people.

The start-up's commitment to community

is its business model. As a co-op brewery — the second in Minnesota after the hugely successful Fair State — it's funded and governed by member-owners, all of whom have a single vote in the future of the business.

"We're not really beholden to making a certain bottom line," says Mathison. "As long as we make enough beer to sustain our operation and provide the members with what they need, that's all that matters to us."

Like 56 Brewing before it, Broken Clock has ambition that outsizes these 750 square feet of brewery. Hubbard and Mathison fantasize about owning a farm and making farm-to-table brews. But they'll let the

market — and their customers — decide when and if that happens.

"[Beer] is such a communal thing," Mathison adds. "It's like coffee shops. You can have coffee shops pop up everywhere because it's more of a gathering space and a social environment than it is a product."

When asked if they're worried about the bubble bursting, the three shake their heads wearily. Sitting on the porch 'round back from the garage, they know they left the easy days down in the driveway next to the soldering iron and jigsaw. Perhaps once they're up and running that pervasive cultural dread will seep in.

But first there's beer that needs making. 



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BY MECCA BOS

Tomme Beevas bounds through the front door of his five-month-old restaurant, Pimento Jamaican Kitchen, wearing a purple dashiki and freshly twisted dreadlocks. His business partner, Yoni Reinhartz, has on a green "JA" (Jamaica) baseball cap cocked to one side. They meet in a hearty embrace.

Beevas is a Jamaican transplant who arrived in Minneapolis to work as a Cargill executive. Reinhartz is a Jewish rapper who has produced local hip-hop impresario Dessa and national Jewish rap artist Matisyahu.

By chance, Beevas moved into the suburban house next door to Reinhartz, and the two quickly bonded over their mutual love of music and food. Beevas would be grilling jerk in the backyard, and Reinhartz would float over on the curls of smoke, like something out of a cartoon. "I'd have my napkin tucked into my shirt," he recalls. "I was the Kramer to his Seinfeld."

Their story is almost too uncanny to be true. Each man had a long-standing urge to open a restaurant of some kind. Reinhartz had tinkered with a food truck in the past, and Beevas wanted to bring his grandmother's home cooking recipes to the American market. They just clicked.

As great stories go, it got even greater. They cooked up a scheme to appear on the Food Network's competition show *Food Court Wars*, and they won. The prize was a rent-free year-long lease at Burnsville Center.

Three years later, Pimento is still making that food court a destination, and making Burnsville's food scene a hell of a lot spicier.

But their second location on Eat Street has truly put them on the culinary map.

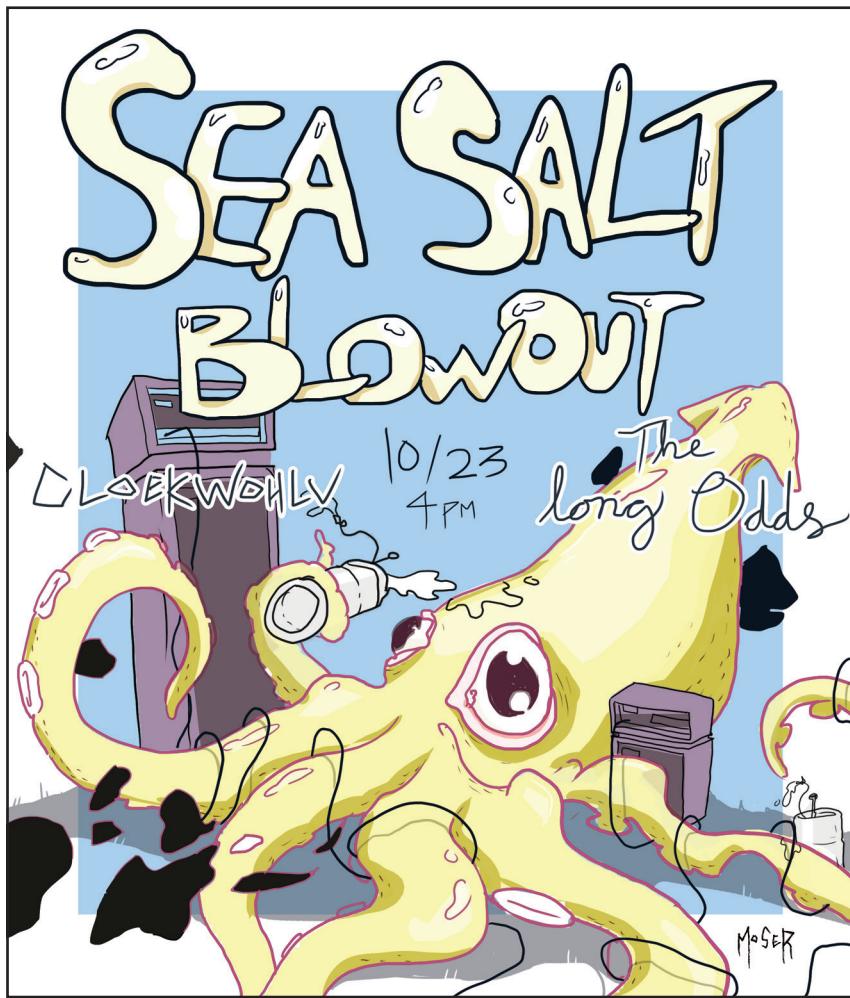
You'll know the place because it will be the only storefront with reggae and dancehall pounding out onto the sidewalk. The interior colors are the unmistakable yellow, green, and black of the Jamaican

PIMENTO JAMAICAN KITCHEN
2524 Nicollet Ave., Minneapolis
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flag, and artwork emblazoned on the walls boasts Jamaican patois. "Mi deh yah" = "I'm here!"

You're here. Pimento is an all-out homage to Jamaican culture, with likenesses of famous Jamaicans stenciled onto the tables. There's Bob Marley, of course. There's Peter Tosh. There's Marcus Garvey.

They've also got big plans for a Kingston-style outdoor hang on the



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Braised oxtail

TONY NELSON

back patio, with a stage for live music. Keep a close eye on them next spring, when these changes are scheduled to appear, along with a full bar.

And while all of these island charms are an excellent excuse for expats to visit, the two men say it's the coming together of so many different guests that makes their hearts swell. "[It's] the diversity of the clientele," Beevas beams. "Religious, ethnic, economic — more so than anywhere I've ever seen."

They come for the deep, soul-gratifying braises, stews, curries, and jerks, the sort of food that you won't be able to avoid if you have any sort of soft spot for homestyle cooking made with a lot of time and coddling.

Piles of low-and-slow-braised chicken or pork arrive over rice, alongside a cool, straightforward slaw and caramelized plantains, sugary and bronzed and nubby at the edges. This is comfort food incarnate, so long as you're comfortable with the blaze of chile that laces this humble cooking.

Pimento has taken care to consider the Minnesota palate with a few menu items ("boneless chicken is an option here, and never, nowhere in Jamaica would you find a chicken with no bones," Beevas laughs). But Beevas and Reinhartz continue to be astounded as guests clamor for more

adventurous things. No way did they think curried goat or oxtails would sell, but sell they do, and mightily.

"Walking through the dining room and seeing the diverse audience sucking on oxtails!?" Beevas can scarcely believe it. He'll keep pushing into new, delicious territory. Banana-leaf roast fish is coming soon, along with callaloo, a popular leafy

green vegetable dish. Meanwhile, they've had a difficult time keeping up with demand for the Jamaican beef patties, the flaky, turmeric-hued pastry filled with curried ground beef. "Almost every table wants one," he says.

Their signature jerk

dishes are marked by heady and fragrant allspice, cloves, cinnamon, and thyme. These dark seasonings are the backbone to the dish that then gets ignited, like a match, by vivid sauces, glowing with chile and citrus. There are five handmade heat levels, from "neutralizer," just sweet onion and paprika, to "kill dem wit it!" which is of course extra hot with habanero and lime.

It's all deceptively simple, but still fans come in droves for the love of the jerk.

Among those fans are Dave Chappelle, the Marleys, most any Caribbean musician who happens to breeze through town, and almost anyone related to Rhymesayers, our hometown hip-hop label that also

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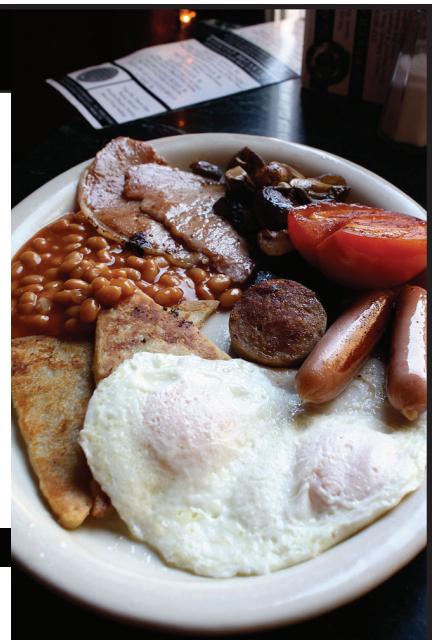
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FOOD



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stays fueled via allspice and chile.

The food speaks to them, yes, but it's the vibe of the place that resonates at least as much as coconut beans and rice. A visiting band recently had their people fetch the luggage from the hotel rather than leave the restaurant in time to check out and make it to the airport. They were having too much fun listening to dancehall music and knocking back Red Stripes.

"We're rough and real and rugged," says Beevas.

It's for the love of island culture that Pimento exists. This is a home away from home for "all the Caribbean people from the Cities." They invite steel drum musicians to perform for their guests. And on October 22, they're hosting the Jamaican bobsled team as part of a fundraising effort to get everyone's favorite bobsled team to the Beijing Olympics in 2022.

Pimento isn't just a place to eat, but a scene, and it's a scene that inspires the "L" word more than most.

"All my favorite chefs coming in here couldn't have nicer things to say," says Reinhartz. "They all say, 'We love what you're doing.' It couldn't be more validating." Even their health inspector returned to dine on the night after their inspection. What could be more validating than that?

"One Love" is the phrase made famous by Bob Marley. It speaks to the universal love experienced and expressed by all people, regardless of background.

Go to Pimento Kitchen and get a taste of what it feels like. ☀

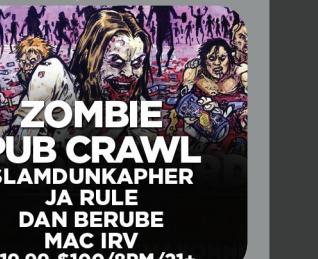
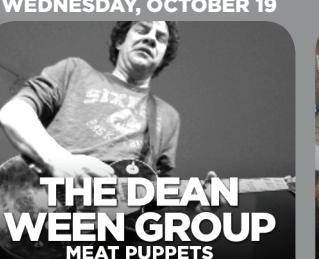
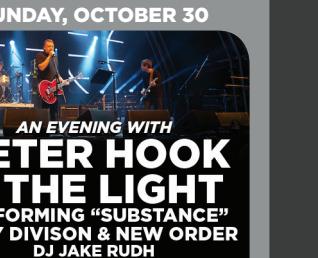
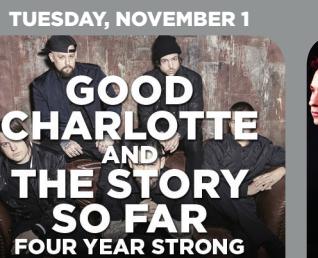


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MONDAY, OCTOBER 10  93X PRESENTS OPETH SORCERESS WORLD TOUR THE SWORD \$35/7PM/18+	TUESDAY, OCTOBER 11  CITY PAGES PRESENTS JACK GARRATT BRASSTRACKS \$22.50/7PM/18+	WEDNESDAY, OCTOBER 12  89.3 THE CURRENT PRESENTS KISHI BASHI TWAIN \$17/\$20/\$75 VIP/7PM/18+	FRIDAY, OCTOBER 14  89.3 THE CURRENT PRESENTS GROWN & SEXY IS COMING OUT! FT. MIDNITE MARTINI MISS EXOTIC WORLD QUEEN OF BURLESQUE '14 AND MANY MORE \$10/9PM/18+	SATURDAY, OCTOBER 15  ZOMBIE PUB CRAWL SLAMDUNKAPHER JA RULE DAN BERUBE MAC IRV \$19.99-\$100/8PM/21+
WEDNESDAY, OCTOBER 19  THE DEAN WEEN GROUP MEAT PUPPETS \$20/\$25 DOS/7:30PM/18+	THURSDAY, OCTOBER 20  89.3 THE CURRENT PRESENTS DEERHUNTER ALDOUS HARDING JOCK GANG \$20/7PM/18+	FRIDAY, OCTOBER 21  89.3 THE CURRENT PRESENTS CLUTCH PSYCHIC WARFARE WORLD TOUR 2016 ZAKK SABBATH KYNG \$29/\$34/7PM/18+	SATURDAY, OCTOBER 22  GROUPLOVE THE BIG MESS TOUR MUNA DILLY DALLY \$26/7PM/18+	SUNDAY, OCTOBER 23  GO 95.3 PRESENTS POST MALONE THE HOLLYWOOD DREAMS TOUR JAZZ CARTIER LARRY JUNE HOSTED BY FKI 1ST \$26/6PM/ALL AGES
TUESDAY, OCTOBER 25  GO 95.3 PRESENTS MAC MILLER THE DIVINE FEMININE TOUR SOULECTION FEAT. LAKIM SET BY CLOCKWORKDJ \$35/7PM/18+	WEDNESDAY, OCTOBER 26 THURSDAY, OCTOBER 27  89.3 THE CURRENT AND CITY PAGES PRESENT ST. PAUL & THE BROKEN BONES DIANE COFFEE \$25/7PM/18+	FRIDAY, OCTOBER 28  89.3 THE CURRENT PRESENTS YONDER MOUNTAIN STRING BAND AND PERT NEAR SANDSTONE \$25/\$30/7PM/18+	SATURDAY, OCTOBER 29  LUCERO CORY BRANAN \$22/8PM/18+	SUNDAY, OCTOBER 30  AN EVENING WITH PETER HOOK & THE LIGHT PERFORMING "SUBSTANCE" - JOY DIVISON & NEW ORDER DJ JAKE RUDI (OF TRANSMISSION) \$25/7PM/18+
MONDAY, OCTOBER 31  CITY PAGES PRESENTS FIRST AVENUE'S HALLOWEEN PARTY & COSTUME CONTEST \$10/\$15 DOS/\$20 DOOR 7:30PM/18+	TUESDAY, NOVEMBER 1  GO 96.3 PRESENTS GOOD CHARLOTTE AND THE STORY SO FAR FOUR YEAR STRONG BIG JESUS \$29.50/5PM/ALL AGES	WEDNESDAY, NOVEMBER 2  GO 96.3 PRESENTS THE NAKED AND FAMOUS XYLO THE CHAIN GANG OF 1974 \$27.50/\$95 VIP/7PM/18+	THURSDAY, NOVEMBER 3  WAT SKY X INFINITY TOUR WITT LOWRY DAYE JACK CHUKWUDI HODGE \$20/\$55 VIP/6PM/ALL AGES	FRIDAY, NOVEMBER 4  GO 95.3 PRESENTS MAJID JORDAN DJ T.J. \$25.25/\$28/7PM/ALL AGES

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12/10 **LIZZO** w/ DJ SOPHIA ERIS, DIZZY FAE 18+

12/16 **SOUL ASYLUM** w/ MCNASTY BRASS BAND 18+

12/29 **THE JAYHAWKS** 18+

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1/20 **THE DEVIL MAKES THREE** 18+

2/26 **AARON LEWIS - THE SINNER TOUR** 18+

3/18 **PASSENGER** ALL AGES

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THURSDAY, OCTOBER 13
OKKERVIL RIVER
w/ LANDLADY
at FINE LINE
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THURSDAY, OCTOBER 13
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at NORTHROP
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FRIDAY, OCTOBER 14
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w/ BARNS COURTNEY
at FINE LINE
\$17/\$20/8PM/18+

SATURDAY, OCTOBER 15
89.3 THE CURRENT PRESENTS
OF MONTREAL
w/ TEEN
at THE CEDAR
\$21/7PM/ALL AGES

SATURDAY, OCTOBER 15
LEWIS DEL MAR
w/ PRINZE GEORGE
at TRIPLE ROCK
\$12/\$15/8PM/18+

10/16 **MOON HOOCH** w/ HONEYCOMB at Triple Rock

10/19 **GNASH - THE U, ME AND US TOUR**
w/ MARK JOHNS, GOODY GRACE, TRIANGLE PARK at Triple Rock

10/21 **MURA MASA** w/ MICHL at Fine Line

10/22 **TEENAGE FANCLUB** w/ SAM EVIAN at Fine Line

10/22 **HAYDEN JAMES - 'JUST A LOVER' NORTH AMERICAN TOUR**
w/ DENA AMY at Triple Rock

10/24 **THE STRUMBELLAS** w/ FOREIGN AIR at Fine Line

10/25 **TRASH TALK** w/ ANTWON, BLACK NOISE at Triple Rock

10/27 **BAD SUNS** w/ COIN at Fine Line

10/27 **WET** w/ DEMO TAPE at Triple Rock

10/28 **BEACH SLANG AND BLEACHED** w/ HUNNY at Triple Rock

10/29 **NEON INDIAN AND CLASSIXX** w/ ALEX FRANKEL, HARRIET BROWN at Fine Line

10/29 **JOSEPH** w/ WILLIAM WILD at The Cedar

10/30 **TONY STINSON'S COWBOYS IN THE CAMPFIRE**
w/ JOHN SWARDSON at Triple Rock

11/01 **SCREAMING FEMALES** w/ MOOR MOTHER, EPIC DOWNTIME at Triple Rock

11/06 **CRIMINAL: A PODCAST** at The Cedar

11/08 **NIYKEE HEATON: CENTERFOLD TOUR** at Fine Line

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OCT. 28-29



HALLOWEEN BASH FEAT. HEAD FOR THE HILLS
w/ THE HENHOUSE PROWLERS
OCT. 31



THE FLOBOTS
w/ SPECIAL GUEST TBA
NOV. 3



BUFFALO FUZZ
CD RELEASE
w/ THE LONE CROWS
NOV. 4



DEAD LARRY
w/ MARAH IN THE MAIN SAIL + KICK
NOV. 5



CABOOZE & AEG PRESENT
NOFX
NOV 12

UPCOMING

- 10/5 LEOPRESENTS.COM **Art of Dying** feat. CHILDREN 18:3, & LETTERS FROM THE FIRE
- 10/6 LEOPRESENTS.COM **Suicide Silence** w/ WHITECHAPEL, CARNIFEX, & OCEANO
- 10/7 CASH MONEY & NMG PRESENT **Caskey** "No Apologies"
- 10/8 **Brujeria** w/ CATTLE DECAPITATION & PIÑATA PROTEST
- 10/9 LEOPRESENTS.COM **Gorguts** w/ INTRONAUT, & BRAIN TENTACLES
- 10/12 LEOPRESENTS.COM **Alestorm** w/ NEKROGOBLIKON, & AETHER REALM
- 10/13 LEOPRESENTS.COM **Bachaco Música Buena** Tour
- 10/25 CABOOZE & LEOPRESENTS.COM **Insane Clown Posse: The Riddle Box** Tour
- 11/2 **Stryper** "To Hell with the Devil" 30th Anniv. Tour w/ CASTER VOLOR
- 11/8 LEOPRESENTS.COM **The Last 10 Seconds of Life** w/ TRAITORS
- 11/9 LEOPRESENTS.COM **Epica** w/ FLESHGOD APOCALYPSE, ARKONA, & MORE!
- 11/23 **Turkuaz & The New Mastersounds** w/ HIPSHAKER EARLY BIRD TIX ON SALE NOW!
- 3/23 CABOOZE & LIVE NATION PRESENT **LOCASH** TICKETS ON SALE NOW!

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A LIST

FRIDAY Casket Arts opens its studios **P. 31**

SATURDAY "Gods and Monsters" terrifies **P. 33**

MONDAY Butcher & the Boar hosts a yappy hour **P. 36**

WEDNESDAY 10.4

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CHRIS GARCIA

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Chris Garcia could have been the next Bill Nye. "I was a playwright at a children's science theater at the college I went to," he explains, "and I wrote plays like *Ocean Powers: Marine Man of Mystery*, about plankton, and *H20-kemon*, which was about pollution. I wrote another, called *Trash Ridges, Garbage Detective*, about garbage and recycling." After that, he joined an improv troupe called the Brainiacs that taught kids about the brain. "I was also the science guy that showed up to schools dressed like a wizard and played with a Tesla coil and a Van der Graaf generator." There was only one thing that kept him from following Nye's footsteps further: He didn't like science. "No, my dad really loved science. I hated it," he says. "He would take me to museums all the time and I just loathed it. It's kind of cruel that I had to work in one for five years. I'm not a science guy." He is, however, a comedy guy. Onstage, he talks about other former jobs as well, including a stint as a telemarketer. The son of Cuban immigrants, he steers clear of riffing on his family, however. "Some comics make fun of their immigrant parents. I don't," he tells an audience. "It's a little cheap, and it's been overdone." 18+. 8 p.m. Wednesday through Friday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —P.F. WILSON

THURSDAY 10.5

BARHOPPING

TATTERSALL VINTAGE CLOTHING & RECORD SALE

TATTERSALL DISTILLING

For those who aren't fans of malls, being able to buy cool stuff without trekking to one is a good thing. Shopping at a distillery? Even better. This Thursday, Tattersall in northeast Minneapolis invites guests to drink

and browse at its unique happy hour. Sip delicious cocktails while sifting through Soft Abuse's vinyl stacks. Or check out the vintage threads from the collections of Double Peace Studio, Rosebud Was the Sled, and Invisible Ceremony. 4 to 9 p.m. Free. 1620 Central Ave. NE, Ste. 150, Minneapolis; 612-584-4152. —JESSICA ARMBRUSTER

ART/GALLERY

TETSUYA YAMADA: UNTIE

DENLER ART GALLERY

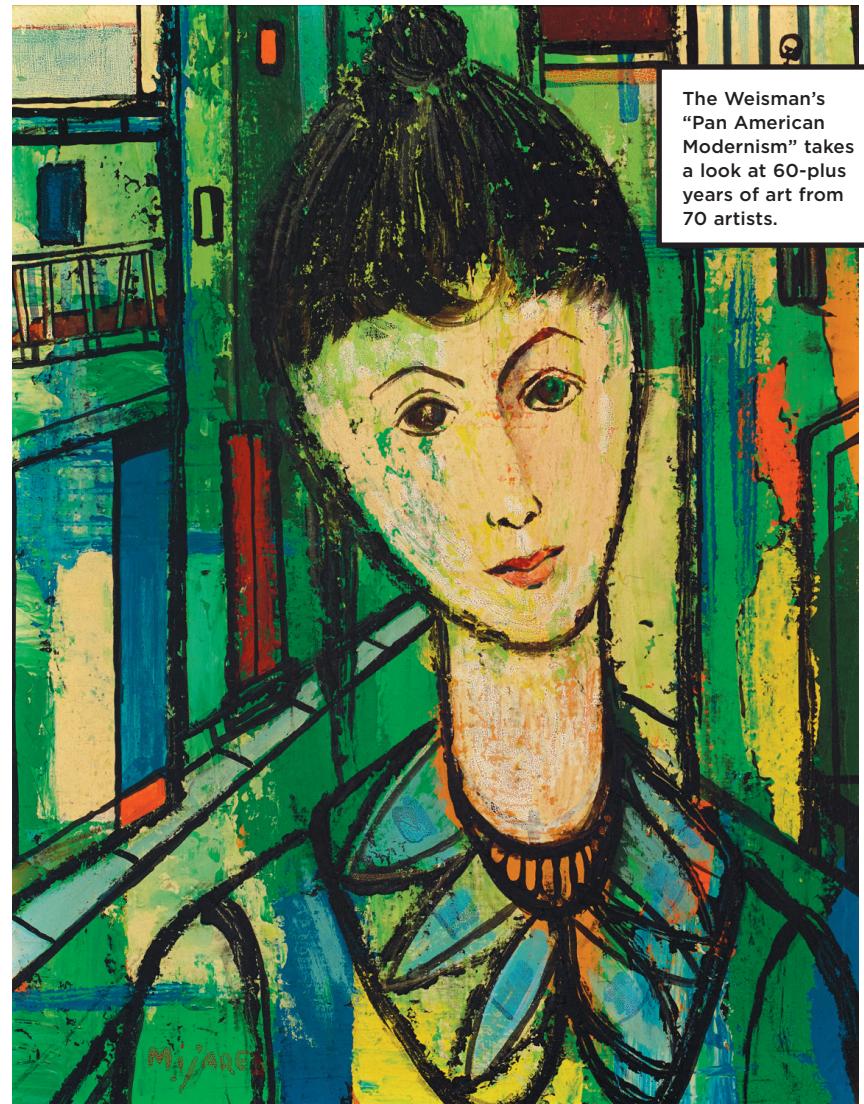
University of Minnesota ceramics professor Tetsuya Yamada has received international recognition for his artwork, including the prestigious grand prize at the Gyeonggi International Ceramic Biennale, Korea, in 2011. The Tokyo-born artist has also received local honors, such as the 2014 McKnight Fellowship. In addition to showing his work in galleries across the country, he has exhibited around town in innovative and unexpected ways. At 2012's Northern Spark, Yamada collaborated with students and his fellow professor Clive Murphy to design a steam-powered organ that doubled as a pizza oven. Then, two years ago, at an exhibition called "Americana" at the Soap Factory, Yamada built a giant utility pole made from found objects that appeared to be near falling over. (The piece was a commentary on a society at the brink of collapse.) This week, the Denler Gallery hosts a reception for Yamada's solo show, "Untie." This time, Yamada employs various forms of media to explore the connection between the mundane and the sublime, seeking inroads to our imagination. 6 to 8 p.m. 3003 Snelling Ave. N., Northwestern College, Roseville; 651-286-7560. —SHEILA REGAN

BURLESQUE

MINNEAPOLIS BURLESQUE FESTIVAL

THE LAB THEATER

Minneapolis is a hotbed of burlesque, that vintage performance art form known for its sexy, slow reveals. But burlesque isn't only about the removal



The Weisman's "Pan American Modernism" takes a look at 60-plus years of art from 70 artists.

of clothing; it can also be comedic, or tell stories. With such a wide variety of interpretations, it's no wonder the Minneapolis Burlesque Festival needs four nights to showcase the talents of 100 international and local dancers. Women and men of all body shapes, sizes, and specialties will flaunt their near-naked fabulousness onstage, incorporating influences from theater, circus acts, cabaret, and drag. Elektra Cute, Gina Louise, Ophelia Flame, and Sweetpea are just a few of the misbehaving Minnesotans in

the lineups. The festivities will rotate among Lush, the Lab Theater, and Hell's Kitchen, and will draw from a different theme each night. Because the body confidence of burlesque dancers is contagious, those who want to try their hand (err...hips) at the art should also check out the 10 workshops offered, including Work That Chair, Bawdy Boas, and Pussy Magic. Apply your pasties, oil up your whip, and secure your garter belt. It's going to be one

CONTINUED ON PAGE 31 ▶

TWIN CITIES TAP FESTIVAL

TWIN CITIES TAP SHOWCASE
OCTOBER 20

TWIN CITIES TAP MASTERS
CONCERTS
OCTOBER 21-22



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COURTESY OF THE ARTIST

CONTINUED FROM THURSDAY ▶

helluva ride. For ticketing, a full schedule, and more info, visit www.minneapolisburlesquefestival.com. 18+. 7 p.m. Thursday through Sunday; 10 p.m. Friday and Saturday. \$30 per show; \$50 VIP. 700 First St. N., Minneapolis; 612-333-3377. **Through Sunday** —ERICA RIVERA

FRIDAY 10.7

HALLOWEEN

TRAIL OF TERROR

RENAISSANCE FESTIVAL SITE

Fright aficionados will encounter no shortage of ghoulish Halloween attractions around the Twin Cities, but none offer the gruesome variety of the Trail of Terror. Billed as “the largest Halloween event in the Midwest,” the festival has grown to encompass an array of labyrinthine sets modeled after nightmarish scenarios evoked by such names as Hotel 666, Grubbs Pest Control, Harmony Department of Corrections, and Crystal Caverns. For many scare seekers, however, the most compelling draw is likely to be the Howling Pines Woods Walk, wherein a peaceful evening stroll is interrupted by ghouls swarming from the darkness. Another new macabre diversion is an escape room, allowing groups to work against the clock to uncover an exit to a supposedly sealed chamber. Guests with *Walking Dead* fixations can test their survival skills against the undead with zombie paintball. Or, for those who would rather flee than fight, there’s the Running Dead 5K. Snack and libation options include three themed bars that can be visited at one’s leisure or as part of the bacon-and-beer Hogtied Pub Crawl. Attendees

looking for a full meal can sign up for the Phantom’s Feast, where host Jim Cunningham serves up a four-course dinner with a sinister side of spooky tales. 7 to 12:30 a.m. Fridays and Saturdays; 7 to 11 p.m. Sundays. \$20/\$25 at the gate. 3525 145th St. W., Shakopee; 952-445-7361. **Through October 30** —BRAD RICHASON

ARTS

OPEN CASKET

CASKET ARTS COMMUNITY

For the past 10 years, Casket Arts has housed a variety of creatives, including painters, jewelry makers, print artists, ceramicists, and fiber artists. See what they have been up to as they open their doors for special receptions, sales, and demonstrations this weekend. Listen to live folk and Americana tunes on the fourth floor, check out Peyton Scott Russell’s in-process outdoor mural, and watch live jewelry casting. Casket Cinema will be screening a film on Saturday, and food trucks stopping by include Anchor Fish & Chips, O’Cheeze, and A Peace of Cake. 5 to 10 p.m. Friday; noon to 8 p.m. Saturday; noon to 5 p.m. Free. 681 17th Ave. NE, Minneapolis; 612-788-5551. **Through Sunday** —JESSICA ARMBRUSTER

FESTIVAL

SEVER'S FALL FESTIVAL

SEVER'S CORN MAZE

Getting lost in a field of corn might not sound like a good time, but for the past 20 years Sever's Fall Festival has made it fun. This year, two decades of mazes will be celebrated. Once you make it out, there will be plenty of other fall-themed things to see and do

CONTINUED ON PAGE 33 ▶

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OCT 16

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CONTINUED FROM FRIDAY ▶

including a pumpkin patch, a petting zoo, live entertainment, and zip lining. Maintain your energy with roasted corn, burgers, mini-donuts, and beer and wine. 1 to 8 p.m. Fridays; 10 a.m. to 8 p.m. Saturdays; 10 a.m. to 6 p.m. Sundays. Gate admission stops one-and-a-half hours before closing. \$15. 1100 Canterbury Rd., Shakopee; 952-974-5000. **Through October 30** —JESSICA ARMBRUSTER

THEATER

HOLD THESE TRUTHS

GUTHRIE THEATER

While one presidential candidate proposes mass deportation and border walls, xenophobic policies are not new to American culture. This shameful legacy is exemplified by the forced internment of Japanese Americans during World War II. Gordon Hirabayashi was one such citizen facing the prospect of mandatory relocation. Hirabayashi's resistance to the tyrannical decree and his subsequent 50 years advocating for civil rights reform is the basis for *Hold These Truths*, an inspiring one-man show. Under the direction of Lisa Rothe, Joel de la Fuente plays Hirabayashi, from his early awakening to social injustice, through his campaign of resistance and subsequent imprisonment, to his hard-won exoneration. Using interviews with Hirabayashi (as well as his writings), playwright Jeanne Sakata allows the subject to speak for himself, musing over both the perverse nature of racism and unexpected moments of empathy. Such encounters are brought to life by Fuente, who also portrays the people Hirabayashi meets on

his journey, including a succession of authority figures. Through it all, Hirabayashi's sweeping story resonates with his inspiring determination to realize the full measure of our nation's founding ideals. 7:30 p.m. Tuesdays, Wednesdays, Thursdays, Fridays, and Saturdays; 7 p.m. Sundays (2 p.m. Sunday, October 23). \$9. 818 S. Second St., Minneapolis; 612-377-2224. **Through October 23** —BRAD RICHASON

SATURDAY 10.8

FESTIVAL

POWDERHORN RUMMAGE TOUR

POWDERHORN NEIGHBORHOOD

There's crap, and then there's awesome crap. You might find both at this epic rummage sale, taking place this Saturday throughout the Powderhorn neighborhood. Over 75 residents will be collecting their junk and selling it from the comfort of their driveways, garages, and backyards. Who knows what treasures or oddities you'll find. There might be vinyl, there could be vintage clothing, there might be a mid-century modern desk, or maybe an old saxophone. You'll have to explore to find out. To sate your hunger, head over to the Powderhorn Park Neighborhood Association (821 E. 35th St., Minneapolis) for food truck eats and kids' activities. 9 a.m. to 5 p.m. Free. —JESSICA ARMBRUSTER

FESTIVAL

JAPANESE GARDEN FESTIVAL 2016

JAPANESE GARDEN

Back for its third year, the Japanese Garden Festival is an afternoon event

CONTINUED ON PAGE 34 ▶

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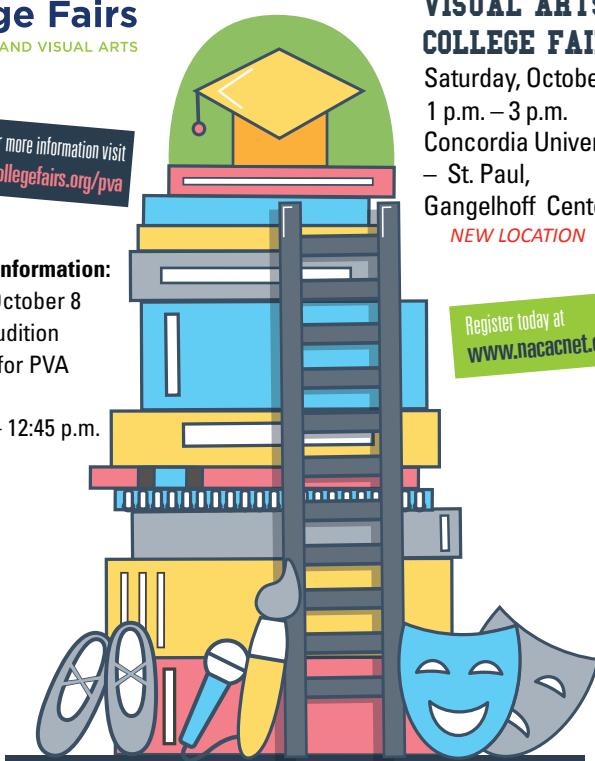
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A-LIST

SPORTS

CRUSHED PRO WRESTLING

MILL CITY NIGHTS

Over the past few years, Mill City Nights has become something of a haven for independent wrestling in the Twin Cities. Global promotions like Chikara and Resistance Pro Wrestling, as well as the recent Mill City Fights, have brought plenty of hard-hitting action to downtown Minneapolis. While it was recently announced that Mill City Nights will be closing at the end of the year, it's not going out without one more balls-to-the-wall brawl. Crushed Pro Wrestling will present Crushed 2 this Saturday night, featuring local stars like Arik Cannon, the North Star Express, and the Daivari Brothers, along with former WWE superstars Anthony Carelli (Santino Marella) and U-Gene. Oh, and New Jack will be there too. If you aren't familiar, New Jack is a legend, known for attacking his opponents with everything from staple guns to box cutters to a farming sickle. He'll be making an ultra-rare Minneapolis appearance, and, per the event advertising, "has no interest in having a wrestling match. He's coming to Minnesota to do whatever he wants, and that is to kill somebody." While we're guessing there won't be any actual dying, the fact that New Jack is coming makes the final wrestling show at Mill City Nights a must-see bloody spectacle. All ages. 7 p.m. \$22-\$32. 111 N. Fifth St., Minneapolis; 612-333-3422. —PATRICK STRAIT



PHOTO OF SANTINO MARELLA COURTESY OF EVENT ORGANIZERS

CONTINUED FROM SATURDAY ▶

filled with culture, food, and art for the whole family. Set in Normandale Community College's two-acre Japanese Garden (as well as a few indoor spaces), the festival includes martial-arts demonstrations (judo, sword fighting, archery), Taiko drumming, dance, and music. Bring your appetite, as there will be delicious snacks, and don't forget to enjoy the scenery. The garden, for which ground was first broken in 1972, was designed by Tokyo-based Takao Watanabe. It features idyllic architecture, and serene landscaping featuring rocks, water, and greenery. There are over 300 plants here, with a restrained use of flowers, as is traditional. Noon to 6 p.m. \$10 suggested donation. 9700 France Ave. S., Normandale Community College, Bloomington; 952-487-8145. —SHEILA REGAN

TALKS

BILL MAHER

HISTORIC STATE THEATRE

Bill Maher's comedy focuses mainly on two things: politics and religion. While the 2016 presidential campaign rolls on, Maher isn't forgetting about

the latter, on which he based an entire documentary, 2008's *Religulous*. Rejecting the idea that religion is harmless and simply gives people comfort, Maher starts with some jokes. "The Pope has a Facebook page. That's true, I'm not making that up," he tells an audience. "The creepy thing is that under relationship status he put 'it's complicated.'" Maher adds more jokes as he builds on his thesis. "The Pope went to Africa last year," he begins, "for a reunion with Rommel." After the audience chuckles he adds, "It's just a joke, I'm not after the Pope. By the same token, I don't pause before I make a joke about him. He's just a man.... He's not holier than us because he wears a costume. I could buy a pointy hat, too." Maher finishes off the bit by pointing out that the pope was against the use of condoms to help prevent the spread of AIDS in Africa, driving home his larger assertion. He then reminds the audience that he's not leading a rally, just telling jokes. Jokes with a grander point. 8 p.m. \$63.50-\$104. 805 Hennepin Ave., Minneapolis; 612-339-7007. —P.F. WILSON

CONTINUED ON PAGE 36 ▶

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OCT. 15 Jack Boyd, Jakey Emmert, Jordan Casner, Jamie Blanchard, Tiffany Norton

OCT. 20 Steve Gillespie with Robert Baril

OCT. 21 & 22 Corey Adam, Colleen Kruse, Todd Jay, Andrew Wegleitner, Joe Cocozzello



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THU // OCTOBER 6

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A-LIST



JEFF EDWARDS

CONTINUED FROM SATURDAY ▶

ART/HALLOWEEN

GODS AND MONSTERS 7

GREY GALLERY AT JACKSON FLATS

Halloween may be a few weeks away, but this gallery exhibition should get you in the mood for the spooky season. "Gods and Monsters 7" will showcase the work of over 70 artists, and features pieces inspired by the darker side of life (and death). Think iconic movie monsters, urban-legend-fueled memes, and even some recent pop-culture terrors. Ancient creatures (Baphomet, sphinx), old standbys (the clown from *IT*), and even some modern heroines (11 from *Stranger Things*) make appearances. At Saturday's party, guests will be able to freak themselves out while scoring \$5 henna tattoos and enjoying live music from Night Corvettes and Trans Manic. The opening reception runs from 7 to 10 p.m. Saturday, October 1. Free. 901 18 1/2 Ave. NE, Minneapolis; 612-333-9012. **Through October 31** — JESSICA ARMBRISTER

SUNDAY 10.9

ART/MUSEUM

PAN AMERICAN MODERNISM: AVANT-GARDE ART IN LATIN AMERICA AND THE UNITED STATES

WEISMAN ART MUSEUM

Culled from the University of Miami's Lowe Art Museum collection, "Pan American Modernism" is a traveling show in which art, created between 1919 and 1979 from the two Americas, was curated to deepen our understanding

of modernism as an intercontinental phenomenon. The 70-some artists hail from Argentina, Brazil, Chile, Colombia, Cuba, Guatemala, Mexico, Nicaragua, Peru, Puerto Rico, the United States, Uruguay, and Venezuela. Their works vary in medium, including painting, photography, mixed media, and sculpture. Among the boldface names are Diego Rivera, Lee Krasner, Man Ray, Robert Motherwell, Gordon Matta-Clark, and Edward Weston. But works by less familiar artists go further in demonstrating how, by rejecting a North American-centric view of abstraction and the avant-garde, these 60 years of modern art were infused with innovation. Free. 333 E. River Rd., Minneapolis; 612-625-9494. **Through December 31** — CAMILLE LEFEVRE

MONDAY 10.10

BARHOPPING

BOURBON, BONES, AND BEER

BUTCHER & THE BOAR

Folks looking to break their Monday blues need look no further than this smile-inducing yappy hour, where pups will dine alongside their human buddies. Forget the house-made pickles; the menu on Mondays will feature house-made doggy snacks for your canine. Tennis balls and bandanas are some of the freebies your furry friend will score. Humans will get treats as well, with \$4 pints, \$3 bourbon shots, and a \$12 special that gets you a beer, a brat, and a shot. Or stay the evening, as the regular happy hour kicks in at 8 p.m. with house wine and other food specials. The event, co-hosted by Sidewalk Dog, raises funds for Pet Haven. 4:30 to 9 p.m. Free. 1121 Hennepin Ave., Minneapolis; 612-238-8888. **Mondays through October 31** — JESSICA ARMBRISTER

CHRIS LAWRENCE



THURSDAY

10.13.16

9:00 PM
\$4

R&B, Soul,
Funk & a little
Hip-Hop



FRIDAY

10.14.16

9:00 PM
\$6

Hard hitting New
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SATURDAY

10.15.16

9:00 PM
\$8

A Modern
update on
classic country



BRIZ and LADY

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TUESDAY

10.18.16

7-11 PM
\$4



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Ballads, Dirges and beyond

TUESDAY

10.18.16

7:00 PM
\$4

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

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\$10
9:30PM

9

NO COVER
7PM

10

NO COVER
8PM

11

\$5
DANCE LESSONS
START AT 8PM

5

\$5

6

\$7

7

\$15

8

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17

DAN LUND
BAND
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18

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REGGAE, R&B, & HIP-HOP

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SHANNON & BILLS ROCKABILLY
SWING DANCE NIGHT

20

ROGER HOOVER
ELEMENTS OF COUNTRY BLUES,
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A black and white movie poster for 'The Birth of a Nation'. The title 'The Birth of a Nation' is written in a large, ornate, cursive font on the left side. On the right side, there is a large collage of historical figures, including men in top hats and soldiers in uniform. The text 'BEAUTIFUL AND POWERFUL' is written in a serif font above the AP Associated Press logo. Below the collage, the text 'A RALLYING CRY OF A FILM' is written in a serif font, with 'VANITY FAIR' underneath it. In the center, the text 'A NEW LANDMARK IN AMERICAN CINEMA' is written in a serif font, with 'Rolling Stone' underneath it. At the bottom, the text 'POTENT AND STIRRING' is written in a serif font, with 'NEW YORK POST' underneath it. The bottom of the poster features the names of the producers and stars: 'PRODUCED BY NATE PARKER, p.g.a. KEVIN TUREN, p.g.a. JASON MICHAEL BERMAN, p.g.a. AARON L. GILBERT, PRESTON L. HOLMES' and 'STORY BY NATE PARKER & JEAN MCGIANNI CELESTIN'. There are also logos for 'SEE IT IN LARGE FORMAT', 'SOUNDTRACK ON', and 'SEARCHLIGHT PICTURES'. The bottom of the poster also features the text 'STARTS FRIDAY, OCTOBER 7 AT THEATRES EVERYWHERE' and 'CHECK LOCAL LISTINGS FOR THEATRES & SHOWTIMES'.

A black and white movie poster for 'Command and Control'. The top half features a massive, billowing mushroom cloud from a nuclear explosion. Overlaid on the center of the cloud is the title 'COMMAND AND CONTROL' in large, bold, sans-serif capital letters. Above the title, a circular badge reads 'TC Critics' Pick' with 'TIMELESS CINEMA' below it. Below the title, the text reads 'FROM DIRECTOR ROBERT KENNER' and 'BASED ON THE BEST-SELLING BOOK BY ERIC SCHLOSSER'. The bottom half shows a residential street with houses and trees, partially obscured by the base of the mushroom cloud. The bottom left corner has the 'AMERICAN EXPERIENCE FILMS' logo and the PBS television network logo. The bottom right corner has the website 'www.CommandAndControlFilm.com'. The bottom center features the text 'STARTS FRI. 10/7' in large, bold letters. The bottom footer contains the text 'AMPAS, PGA, DGA & WGA PRESENT YOUR CARD AT THE BOX OFFICE FOR SHOWS MONDAY-THURSDAY. SEATING SUBJECT TO AVAILABILITY.' and 'LANDMARK THEATRES EDINA 4 THEATRE 3911 WEST 50TH STREET (952) 920-8796 EDINA'.



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TERRENCE, THE CREATOR

Take a journey into interconnectedness with *Voyage of Time: The IMAX Experience*



A rendering of the end of Earth from *Voyage of Time: The IMAX Experience*

© 2016 IMAX CORPORATION

BY MICHAEL NORDINE

IMAX movies tend to be exercises in spectacle rather than substance. *Voyage of Time: The IMAX Experience* is something else entirely.

This is a documentary about nothing less than our celestial origins and the past, present, and future of mankind. Terrence Malick's long-in-the-making project is like a visit to the planetarium curated by one of our greatest living filmmakers.

Brad Pitt narrates the 45-minute opus, which is marked by stunning imagery of this planet and beyond: unfathomably distant galaxies, daily life in the 21st century, cavemen, even dinosaurs. Rarely has an argument for the interconnectedness of all things been so fleet of foot and ambitious all at once.

Next year, the film will be seen in a different format: *Voyage of Time: Life's Journey*. This version runs 90 minutes and features voiceover narration by Cate

Blanchett in lieu of Pitt. *Life's Journey* is a more searching, at times meandering experience, one likely to appeal to Malick diehards as opposed to families looking to kill an hour with the kiddos at the zoo.

The dual-release almost feels like a one-for-you, one-for-me arrangement, as though Malick got to make his version so long as he agreed to pare it down into something more palatable to normies. *Life's Journey* might have a higher ceiling, but also a lower floor; in always swinging for the fences, it sometimes strikes out.

The *IMAX Experience*, meanwhile, gets on base consistently. This dyed-in-the-wool Malick acolyte loved both iterations, but most will find the IMAX version more than enough.

Pitt's narration strikes a balance between scientific and ruminative: "Why was there something rather than nothing?" he'll ask; Malick then answers, in his own way, by offering glimpses of everything from the first stars to the first creatures to emerge

from the ocean and walk on land.

The filmmaker, who's demonstrated time and again in films like *Days of Heaven* and *The New World* that he has a poet's soul, makes the death of every small being feel both tragic and necessary. Everything that's happened in the universe led to us being where we are now. It may not be the best of all possible worlds, but something is preferable to nothing.

These renderings of outer space are striking, but the film's most stunning sequence takes place in the sea as seals and seagulls converge on the same school of fish for an underwater feeding frenzy. The birds crash through the waves, breach the surface and then try again; this controlled chaos is all seen from below and nearly silent.

(Side note: For all the abyssal sea creatures on display, no animal on the planet looks stranger on a 70-foot IMAX screen than the ostrich. Seriously, look at these fucking things.)

VOYAGE OF TIME: THE IMAX EXPERIENCE
directed by Terrence Malick
opens Friday, Minnesota Zoo

In the last five years, Malick has become less filtered — as well as more prolific — with small-scale, seemingly autobiographical projects like *To the Wonder* and *Knight of Cups* revealing his deepest concerns. If you're curious about the man behind the movies, lines like "Is love, too, not a work of nature?" may be as close as we come to a personal statement.

There's often something intimidating about documentaries of this nature, as so many of them serve to remind us mere mortals of our cosmic insignificance. Not so in *Voyage of Time*. Watching it can feel like having your hand held as you drift off to sleep under the stars — there's a sense of interconnectedness that's genuinely comforting. □

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SECRET SAUCE

Barbecue's booze-fueled antics and plot twists make a satisfying meal



RICH RYAN

BY JAY GABLER

Playwright Robert O'Hara aims to entertain and provoke, and he doesn't mind upsetting some of the furniture if that's what it takes. And it's not just metaphorical furniture; an entire picnic set gets kicked around the Mixed Blood Theatre stage in *Barbecue*, a play that comes to Minneapolis after making a much-buzzed-about debut last year in New York.

The piece's first act has a bold premise: Five adult siblings are played, in alternating scenes, by two sets of actors. One set is white, the other is black. The two fractious families share the same names, the same clothes, and the same situation. Four of the siblings are meeting in a park for what's posing as a party, but is actually an intervention for their sister Barbara (first Sandra Struthers, then Jevetta Steele), who's in the throes of crack addiction.

Given that at least three of the other four siblings have substance-abuse issues of their own, this could be a case

of those-in-glass-houses, but this house came crashing down years ago, and the would-be interveners glory in heaping abuse on one another.

Adlean (Dana Lee Thompson and Lolly Foy) is such an assiduous smoker, she carries an entire carton of cigarettes around with her. James T. (Stephen Yoakam and Thomas W. Jones II, who also directs) swills beer as though every hour is a power hour, while Marie (Bonni Allen and Regina Marie Williams) swings a whiskey bottle like a bludgeon. That leaves Lillie Anne (Sue Scott and Aimee K. Bryant) as the one sibling who's sober — and surly.

This family outing sounds like a slog, but Jones keeps things hopping by playing up the farcical side of O'Hara's story: Lillie Anne tries to demonstrate which dance move will signal the showdown, while James T. tests the Taser he presumes he's going to have to use on an unrepentant Barbara. The big themes don't come out until the second act, when the two families finally meet and the reason for their uncanny similarities is revealed. Jones embraces the play's motley

BARBECUE
Mixed Blood Theatre
1501 S. Fourth St., Minneapolis
612-338-6131; through October 16

absurdity in a production that shambles noisily along and doesn't sweat the small stuff. In everything from age to appearance to acting, neither set of siblings bears much family resemblance — but who cares? As long as Williams is strutting around with gleeful scorn, or Thompson is barking dry comebacks, we're entertained.

The context provided by the second act is crucial, and Steele is magisterial as the master manipulator who pulls it all together. She's insulted when the other Barbara refers to her as being black, because Steele's character sees herself as having transcended race. It's an ironic assertion, yes, but one that resonates with O'Hara's suggestion that inside, we're all fundamentally actors who try to play our assigned roles to our best advantage. If that takes a little liquid courage, so be it. **EP**

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WHO'S THE BOSS?

New autobiography *Born to Run* reveals the complexities and character of Bruce Springsteen

BY MICHAELANGELO MATOS

Bruce Springsteen takes meds. By the time he drops this nugget in his new memoir, *Born to Run* (Simon & Schuster), he's already exposed enormous chunks of his psyche — as a son and father, a sideman and bandleader, a singer and songwriter, a regular guy who lives close to the town where he grew up, and one of the best-selling and most recognizable musicians on the planet. He's told us about the way mental illness has pervaded his life, first as the son of a terribly withdrawn man who went undiagnosed until late in life. He also hints more than once at how unbalanced his own mind often was — not without humor, but quite seriously.

The fact that he takes Klonopin is a surprise in part because Springsteen, nearly alone among rockers of his stature, has long resisted the lure of drugs. Though he lived a not-long drive from upstate New York, the Jersey kid opted not to bother with Woodstock, which, he writes, "looked like too much of a hassle, too much traffic, too many drugs." It's also because his longstanding image as rock's Mr. Clean makes him easy to caricature as a square, straight up. And make no mistake, with its ALL-CAPS interjections and torrents of exclamation marks, *Born to Run* reads like it was written by Dad. It just happens to have been written by the best Dad imaginable.

The push-pull between genius and guff is Springsteen's defining trait as a performer, and it animates the book as well. His gee-whiz tone can drive a reader insane, and he's hale and hearty telling the story of a fishing misadventure with his father: Yep, this is the cornball from the records, all right. Then he turns right around and hits you with something so acute it can stop you cold.

A few examples of the latter: In 1988 the E Street Band joined Amnesty International's global tour, and he salutes "Amnesty's mighty road crew (whose human rights were consistently violated with long working hours and untenable conditions during the tour)." He explains the term "greasers": Italian-American kids in his part of New Jersey who, "If they could keep out of jail...



Bruce looking at his first album for the first time

neither of those things, and he finds the fact that "Born in the U.S.A." continues to be misheard as something other than a Vietnam veteran's dead-end cry of anger frustrating but understandable: "Records are often auditory Rorschach tests: we hear what we want to hear."

The other, more troubling blot test is the one surrounding "American Skin(41 Shots)," which Springsteen wrote in response to Amadou Diallo's murder by New York City police, its subtitle the number of bullets fired. To this day, he writes, cops still give him the stink-eye over the song. It's a story that has especially eerie resonance now, at a time when police unions have seemed to close ranks not only to any differing viewpoints but, altogether, to common sense.

Race is a consistent actor in *Born to Run's* pages, and in Springsteen's career. He reset his viewfinder on the Mexican immigrants gaining mass in southern California in the mid-'90s, by his own admission recasting his earlier stories of Jersey drifters for an emerging new American underclass on 1995's *The Ghost of Tom Joad*. Throughout, he worries — and knows — that his rhythms are too foursquare for the mass black audience but strives for a more perfect union of audiences anyway. Two of the book's most exultant stories recount two different bands — E Street and the Sessions Band — getting over to primarily black audiences in South Africa and New Orleans.

Springsteen's principled reputation can seem inflated until you start digging, after which it becomes apparent that, no, he really does what he says he will, which is invariably the right thing. He sometimes portrays himself as a cad in self-flagellating manner, but he's a gentleman in that he refuses to surrender anyone's privacy, his own included. But he lets you inside his own head to an unprecedented degree — and that's saying something for one of the most intensively interviewed rock stars of all time, and for someone whose reputation rests in large part on the fact that he cogitates so damn much on every single public decision.

That sometimes-pained process comes into a different light with *Born to Run's* candor about Springsteen's own battles with mental illness. Even that doesn't quite

would go on to be the spine of American society — fixing the cars, working the factories, growing the food, and fighting the wars." On stagecraft: "A lot of what the E Street Band does is hand-me-down shtick transformed by will, power, and an intense communication with our audience into something transcendent." On local fame: "Here on the boardwalk I now play the role of the ghost of Christmas past.... There is even a ridiculous bust of me somewhere in town primed and ready for seagull shit." There are more.

Bruce's sexy-but-chaste image is a remnant of the religion beaten into his young head (sometimes literally): "As I grew older, there were certain things about the way I thought, reacted, behaved. I came to ruefully and bemusedly understand that once you're a Catholic, you're always a Catholic." He writes, quite seriously, of "serving" his audience: "I'm a repairman. That's part of my job. So I, who'd never done a week's worth of manual labor in my life (hail, hail rock 'n' roll!), put on a factory worker's clothes, my father's clothes, and went to work."

Springsteen's identification with the working class can seem suspicious. But despite some teenage New York City escapes to surround himself with fellow hippies, he was never completely comfortable in those environs. "In New York City, I was 'the magic rat' in his maze," he says of a late-'80s sojourn there. "Yeah, the museums, the restaurants, the shops, but I was still SMALL-TOWN!"

Springsteen wrote the heart-wrenching 1980 song "The River" in tribute to his sister and brother-in-law; the dead-end lives of 1982's scary solo demo *Nebraska* were narrated with such glum clarity that they seemed to reach deep into their author's own psychoses. Springsteen followed *Nebraska* with its tonal obverse, 1984's boisterous *Born in the U.S.A.*; one balanced out the other. Yet not even this admitted control freak could manage listener expectations. To this day, the title track of *Born in the U.S.A.* scrambles in the heads of uninterested listeners alongside its contemporaneous country cousin, Lee Greenwood's "God Bless the U.S.A.," leading well-meaning liberals to conclude that Springsteen is a flag-waving idiot. He's

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prepare you for what happens near the very end of Springsteen's 500-plus pages — a harrowing account of six hellish weeks when the Boss, on his doctor's advice, went off the meds he'd been taking since the '90s and could barely leave his bed before a pill

righted him again. Here as elsewhere, he credits his wife, singer Patti Scialfa, for being his guiding light.

All in all, he's a thoroughly decent guy. If you think that's an overrated quality, let's avoid each other until after Election Day. **TP**

CRITICS' PICKS

DINOSAUR JR.

FIRST AVENUE, FRIDAY 10.7

Now in the third of their three major eras so far, Dinosaur Jr. have endured both inter-band tensions and the fluctuating coolness of indie rock. For their first three albums, the Massachusetts slacker-rock OGs consisted of frontman/guitar wizard J Mascis, bassist Lou Barlow, and drummer Murph. Then bassist Mike Johnson joined the group for three Dino Jr. albums in the mid-'90s. Since 2005, they've been back to that original power trio, and they're doing what they do best. Mascis is still launching thrilling guitar solos with all the zeal of Jack Black's *School of Rock* character, but there's also the tuneful acoustic stuff that showcases his Neil Young-esque vocals and his soft touch as a songwriter. In August, the band delivered their 11th studio album, *Give a Glimpse of What Yer Not*. While it might not bring anything revelatory to the table, it more than gets the job done when it comes to fuzzed-out bangers, including "Tiny," "Good to Know," and "I Walk for Miles." Steve Gunn & the Outliners open. 18+. 8 p.m. \$25-\$28. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

SEAN ANONYMOUS

ICEHOUSE, SATURDAY 10.8

Following his 10th annual birthday bash at First Avenue's Mainroom in January, Sean Anonymous' Icehouse show is his second biggest Minneapolis concert of the year. It's in celebration of the local indie-rapper's new 2:44 A.M. collab with barely Googleable DJ Name, an EP that follows Sean's 2012 *Anonymo* EP and last year's *Better Days* LP with Dimitry Killstorm. Those previous releases confirmed Sean as a rare MC who can simultaneously do technical precision and conversational warmth, a combo he often pulled off over East Coast-style boom-bap beats. This fall, teased tracks off the new EP promised a more energetic version of Sean Anon: There's the party track "Cups," featuring Minneapolis' rising Finding Noyon, and there's "In a Minute," full of confidently delivered lines that suggest Sean's rapping is only getting better. Haphduzn, Dwynell Roland, DJ Fundo, and a "secret special guest" will hit the stage to support Sean and Name on Saturday, 21+. 11 p.m. \$8-\$10. 2528 Nicollet Ave. S., Minneapolis; 612-276-6523. —MICHAEL MADDEN

INDEED'S HULLABALOO

INDEED BREWING,
SATURDAY-SUNDAY 10.8 & 10.9

Five years ago, this city hardly knew what an IPA was. This weekend, northeast Minneapolis brewer Indeed Brewing Co. will celebrate its annual Hullabaloo block party with three special beers: one made from sweet potatoes, one aged in rum barrels, and one with fresh hops. While drinking tastes have changed, the ability of First Avenue to curate top-notch shows, including Hullabaloo, remains consistent. This edition is set to bring live music by the train tracks spanning the stylistic gamut — from the harshly rocking Bruise Violet to the soulful Southside Desire and the twangy Romantica. Saturday has nine bands running all day long, from Catbath to Nato Coles & the Blue Diamond Band, Little Man, Night Moves, and Porcupine, which now features Hüsker Dü bassist Greg Norton. Sunday provides rest for those ringing eardrums with a somewhat softer five-band lineup, including Actual Wolf, Jack Klatt, and the aforementioned Romantica. The musical lineup continues a partnership between First Ave and Indeed, who also work together on the brewery's annual Art-A-Whirl lineup each May. 12:30 p.m. Free. 711 15th Ave. NE, Minneapolis; 612-843-5090. —LOREN GREEN

CYMBALS EAT GUITARS

7TH ST. ENTRY, MONDAY 10.10

There seems to be little disagreement that the golden age of indie rock, whenever it was, has come and gone. Just don't tell that to the expansive and explosive New York City four-piece Cymbals Eat Guitars. From the start, they've earned countless comparisons to groups like Modest Mouse, Built to Spill, and the Wrens, not to mention that the band's name actually comes from a Lou Reed quote about the Velvet Underground's sound. Across four albums, though, CEG have covered way too much sonic territory to be considered mere progeny of their core influences. Their latest is September's *Pretty Years*, made in collaboration with on-fire indie super-producer John Congleton. The band has said the new record, their fourth, successfully captures their live sound. It's hard to argue with that considering the kinetic stomp of songs like the saxophone-striped "Wish" (pretty obviously inspired by early Springsteen) and the raging punk

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MONDAY, OCTOBER 10

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MUSIC CRITICS' PICKS

of "Beam." Field Mouse and Wildhoney open. 18+. 7:30 p.m. \$12. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

KANYE WEST

XCEL ENERGY CENTER, MONDAY 10.10

Future presidential candidate Kanye West is easily the most divisive figure in popular culture today. Some adore him like the Gandhi he claims to be; others detest him like the Christopher Columbus he claims to be. But either way, there's no doubt that West is a can't-miss show. Ye's stadium events are a hybrid of performance art, political manifesto, paparazzi bait, and genuine hip-hop bravado — a bizarre evening that's always worth the ticket price. Sure, Yeezy tends to show up about 45-50 minutes late, so you'll want to prolong your tailgating for this one, but this is madness that truly must be witnessed in person. Also, another thing that gets lost in the typhoon of press clippings is that Kanye West is a consummate rapper and performer. If you could listen to February's *The Life of Pablo* in a vacuum, you'd see the Chicagoan's natural rhyming ability meld seamlessly with some of the best beats of his career. Since you can't do that, enjoy the stadium-sized spectacle at Xcel. 8 p.m. \$27-\$127. *Xcel Energy Center*, 175 W. Kellogg Blvd., St. Paul; 651-726-8240. —JERARD FAGERBERG

KING

DAKOTA JAZZ CLUB, MONDAY 10.10

KING only recently returned from what seemed like a disappearance from the music world. The Los Angeles-based trio (two-thirds of which, twin sisters Paris and Amber Strother, are Minneapolis-bred) first arrived back in 2011 with their three-track EP *The Story*. Those songs endured, and rappers like Kendrick Lamar and Chicago's Mick Jenkins sampled them for their own "Chapter Six" and "Shipwrecked," respectively. But five years went by before the release of KING's debut album, this year's *We Are KING*, a duration of time that the masterfully constructed songs seem to explain and justify. With the vocal polish of an R&B group and a dream-pop haziness one might expect from Beach House, the album works on multiple levels: A lot of it's catchy enough to get lodged in your head, it has ambient qualities that let it function as gorgeous background music, and it's lush and layered enough to sound great in headphones. Featuring extended versions of the three *Story* songs, it fulfills the promise of those early compositions while taking the group's sound to an even more radiant and appealingly dense place. 7 p.m. \$27-\$35. 1010 Nicollet Ave., Minneapolis; 612-332-5299. —MICHAEL MADDEN

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ben miller

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elizabeth ghandour & the neighbournrs

fri : october 7
7pm : laura and sean's movie and music trivia
10pm : annie and the bang bang (ep release)
popcycle

sat : october 8
7pm : trivia mafia presents:
331 drinkin' spelling bee
10pm : self-evident
the bronzed chorus
not from here

sun : october 9
2pm : dr sketchy's anti-art school
8pm : trivia mafia

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8pm : the roe family singers
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When seeing a gynecologist isn't enough



Dan Savage

A question on your favorite topic, Dan. Just kidding, it's a question about my vagina. I'm having a problem with the microbiome of my vulva and vagina. I've been going to my gyno for the last six months for recurrent bacterial vaginosis and yeast infections. She shrugs, gives me a script, the symptoms go away for a week or so, then they come back. I understand the infections are likely due to an imbalance in my vaginal pH, but I don't know what to do to fix this. I've used probiotic suppositories to boost the amount of lactobacillus and these help more than anything else, but the problem remains. I also wear cotton, loose-fitting undies and practice good hygiene and never douche or use anything scented. How the hell can women with this problem fix their pH?

VEDEX UND LACKING VAGINAL ANSWERS

"I love that she used the word 'vulva,'" said Dr. Debby Herbenick, a research scientist at Indiana University, a sexual health educator at the Kinsey Institute, and the author of *Read My Lips: A Complete Guide to the Vagina and Vulva*. "Most people have no idea what that even is!"

The vulva is (the vulva are?) the external genitalia of the female—the labia, the clit, the vaginal opening, some other bits and pieces. (Fun fact: Vulva is Latin for wrapper.) The vagina, a.k.a. "the muscular tube," runs from the vulva to the uterus. (Fun fact: Vagina is Latin for the sheath of a sword.)

Dr. Herbenick recommends seeing a "true vulvovaginal health expert" (TVHE) about your problem, and your gynecologist presumably qualifies as a TVHE... right?

"Not necessarily," said Dr. Herbenick. "Gynecologists know far more about vaginal and vulvar health issues than most health care providers, but many gynecologists haven't received specialized training in difficult-to-treat vulvovaginal health conditions. If they have, it was likely when they were in med school. They might not be up to date in the latest research."

Is there a fix for that problem?

"Yes! If everyone lobbied for their doctors to go to events like the annual conference of the International Society for the Study of Vulvovaginal Disease (ISSVD)," said Dr. Herbenick, "we would live in a country

with millions more happy, healthy, sex-interested women and others with vaginas and vulvas, too, like trans men."

As for your particular problem—a tough case of bacterial vaginosis—Dr. Herbenick had some thoughts.

"There are many different forms of bacterial vaginosis (BV) and different kinds of yeast infections," said Dr. Herbenick. "These different kinds respond well to different kinds of treatment. And all too often, health care providers don't have sufficient training to make fine-tuned diagnoses. If VULVA's recurrences are frequent, I think it's a wise idea for her to see a true specialist."

Even so, Dr. Herbenick warns that it may take more than one visit.

"There's no one-size-fits-all approach to BV, which is why VULVA is best off meeting with a health care provider who lives and breathes vaginal health issues. The ISSVD is full of health care providers like that—they're the Sherlock Holmes of vaginas and vulvas, none of this 'shrug and here's a script' business. VULVA can check out ISSVD.org for more information."

YOU CAN HELP: Wherever you fall on the debate about sex work—it should be decriminalized, it shouldn't be decriminalized—everyone agrees that women who engage in sex work shouldn't be punished. Yet thousands of women are incarcerated for prostitution or prostitution-related crimes. The Sex Workers Outreach Project (SWOP) has launched a pilot program to help these women. Go to swopbehindbars.org to send a book to an incarcerated sex worker (books are in great demand), become a pen pal, or donate a book to a prison library. Since everyone agrees sex workers shouldn't be punished, everyone should be able to get behind SWOP Behind Bars. I donated a book to an incarcerated sex worker today—it was easy!—and you can, too.

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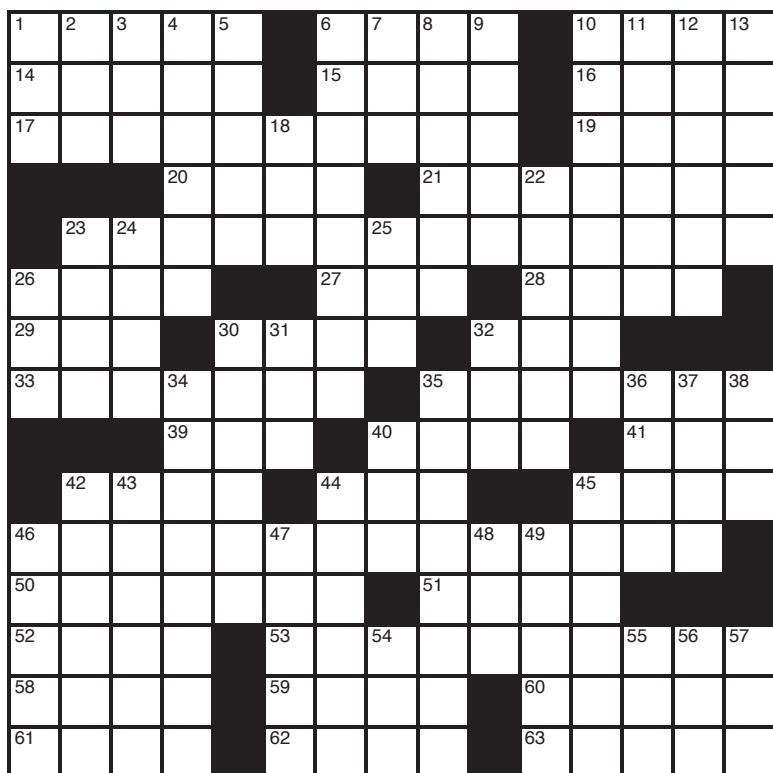
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Across

- 1 Song conclusions
- 6 Dirty air
- 10 Mourn aloud
- 14 Tom's of Maine alternative
- 15 "Luther" star
- 16 Port in many TVs
- 17 Comedic dinners for the Mounties?
- 19 "Beat you!"
- 20 Peer group member
- 21 Like Buffalo vis-vis New York
- 23 Red lingerie?
- 26 42-Across's opposite
- 27 Chill
- 28 Little shavers
- 29 ___ mattress
- 30 Art house house
- 32 "Make Donald Drumpf Again" or "I'm Withered," e.g.
- 33 Group behind text-scanning tech.?
- 35 Where you might sleep off your angel dust trip?
- 39 Buffoon
- 40 Flop
- 41 August baby
- 42 26-Across's opposite
- 44 Alley-___ (pass)
- 45 "Ri-i-ight!"
- 46 Skull down payment?
- 50 "Try this!"
- 51 Historian Primo
- 52 "I say, gov'nor"
- 53 Reverse course ... or what you must do one time in each of the theme answers
- 58 Brown-bagging boozier
- 59 Energy units
- 60 Top part of a form
- 61 PDF image
- 62 Edge windows, e.g.
- 63 Five-paragraph homework assignment

Down

- 1 "Down On The Corner" band, briefly
- 2 D&D thug
- 3 Tim Kaine's party: Abbr.
- 4 Element
- 5 Sneaker part with velcro
- 6 Jewelry with a signet
- 7 DC United league
- 8 Thick-headed
- 9 Audibly shocked noises
- 10 Colorful name for a termite
- 11 Whistleblower Snowden
- 12 Overdoes it on stage
- 13 Loblollies and larches
- 18 Space ball
- 22 Plank alternatives
- 23 In vogue
- 24 Raiders QB Derek
- 25 Kind of inhibitor
- 26 Eastern philosophy
- 30 "Othello" lieutenant
- 31 November winners
- 32 Metro ___ (mobile carrier)
- 34 Narrowed the gap, as in an election year
- 35 Like some pedicure chairs
- 36 K-12 letters
- 37 Smart home thermostat
- 38 As well
- 40 Like some 60's fashion
- 42 Ill-fated
- 43 City where the Buena Vista Social Club was based
- 44 Golfer Mark
- 45 "Currently"
- 46 Gnaws with the teeth
- 47 Not fulfilled
- 48 Shepherd's pie veggie
- 49 Small egg, biologically
- 54 Federal Security Service predecessor
- 55 Wee ___ (tots)
- 56 New Deal inits.
- 57 Rejecting vote

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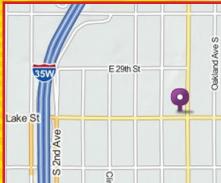
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